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ABSTRACT

The guide is intended to help local Wisconsin school districts develop comprehensive K-12 programs in the arts for students with exceptional educational needs (EEN). Section 1, the introduction, introduces the rationale and goals for the guide. Section 2 discusses general curriculum planning, the developmental levels of students, and the process of instructional program development. Section 3 defines and describes specific handicapping conditions and lists helpful teaching techniques for particular handicaps. Section 4 explains the procedures used to identify EEN students and outlines the role of parents/guardians, administrators, and art educators in planning an appropriate educational program. Described in Section 5 are the various programs or settings established by federal and state law to provide educational services. Section 6 emphasizes the importance of teaching not only the arts but life skills through the arts. Section 7, the longest, presents ideas, teaching activities, and lesson plans for six art forms: visual arts; media arts; music; drama and theater; movement and dance; and language arts. Section 8 focuses on assessment and evaluation of student progress. Section 9, the appendix, lists informational sources, professional organizations, and 135 references. It also summarizes relevant state standards, lists teacher preparation programs, and provides a glossary. (DB)

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A GUIDE TO CURRICULUM PLANNING IN

Arts for EEN Students

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Wisconsin Department of Public Instruction
Herbert J. Grover, State Superintendent

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A Guide to Curriculum Planning in Arts for EEN Students

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Foreword

All students, including those with exceptional educational needs, deserve the fullest possible educational experience. A committee of education professionals in the arts and in special education created *A Guide to Curriculum Planning in Arts for EEN Students* to support local school districts in developing a comprehensive K-12 program in the arts for students with exceptional educational needs. The guide also reflects Wisconsin's commitment to the education of EEN students in the least restrictive environment.

The Wisconsin Department of Public Instruction recognizes the arts as a necessary element in both elementary and secondary education curricula. Providing artistic opportunities for EEN students to develop their talents can help them to enhance their individuality, understand themselves and their peers, and relate to the environment. Through their artistic contributions, these students also enrich society.

In addition to enjoying art for art's sake, students can experience the excitement of completing a task or assignment individually or in a group activity. The arts can also help develop critical thinking skills and can contribute to higher-level thinking processes. Directly and indirectly, arts experiences can teach job-related skills, enhance understanding of other subject areas, and develop skills for leisure time and recreational activities.

Although no "state curriculum" exists for teaching the arts to EEN students, this guide offers many recommendations and suggestions to help administrators and supervisors make curricular decisions to serve these students' needs in their district. We also invite classroom teachers, arts specialists, and special education teachers to use this guide in conjunction with the state guides for curriculum planning in visual arts, music, classroom drama and theatre, dance, and English language arts as they plan instruction in those areas for Wisconsin's special students.

Herbert J. Grover
State Superintendent

Acknowledgments

This publication is the fruit of the labor of many people, but one group deserves special thanks. The members of the Arts for Exceptional Needs Curriculum Development Task Force, appointed by State Superintendent Herbert J. Grover in December 1987, donated many hours of their own time determining content, writing and reviewing drafts, and recommending changes. The members of the task force are:

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A previous project deserves special recognition. Earl Collins and Alverna Robinson, both retired from the Wisconsin Department of Public Instruction, were instrumental in the initial development of the Arts for the Handicapped EESA Title IV-C project. A grant from the National Endowment of the Arts also made this project possible.

Thanks are due to the project's advisory committee: Gary Baxter and Nancy Blair, Kettle Moraine School District; Earl Collins, Department of Public Instruction; Bill Conzemius, Verona Area School District; Allen Hanson and Nancy Haugen, Sheboygan Area School District; Richard Hentschel, CESA #14; Donald Hyde, Verona Elementary School; Gary Kopitzke, Cottage Grove Elementary School; Jerry Lewis, Sheboygan Area School District; Arlene Montbriand, CESA #14; Alverna Robinson, Department of Public Instruction; Gail Schraufnagel, CESA #15; Jim Shaw, Kettle Moraine School District; Jane Sieracke, Sheboygan Area School District; Judy Wojta, Wales Elementary School.

Barbara O'Connell, Sheboygan, served as director of the EESA IV-C Arts for the Handicapped project and was assisted by Gail Schraufnagel, coordinator. An outcome of this project was an inservice guide that was printed in a limited form. The committee that developed the inservice materials was composed of teachers from several areas of education which included special education, visual art, music, and physical education. These professionals were responsible for serving public school students ranging from three to 21 years of age with equally diverse ability levels. This inservice committee and their positions at the time of the project follow:

Colleen Campbell, TMR classroom teacher, Verona Area School District; Barbara Dickey, music teacher, Prairie du Chien Public Schools; Arthur Dorman, 3rd grade classroom teacher, Kettle Moraine School District; Christie Gallow, special education teacher, Sheboygan Area School District; Millie Garside, visual art teacher, Prairie du Chien Public Schools; Allen Hanson, art supervisor, Sheboygan Area School District; Lynn Kapitan, adaptive art teacher, Kettle Moraine School District; Don Kolach, physical education supervisor, Sheboygan Area School District; Mary Don Olson, secondary level LD teacher, Prairie du Chien Public Schools; Shirley Robinson, music teacher, Monona Grove School District; Sue Schneider, special education teacher, Sheboygan Area School District; Gail Schraufnagel, adaptive physical education specialist, CESA #15–Madison; Jamie Scott, physical education teacher, Monona Grove School District; Carol Snell, art teacher, Verona Area School District; Debbie Tarnowski, secondary level multihandicapped, Sheboygan Area School District; Jean Truesdale, EMR classroom teacher, Kettle Moraine School District; David Wagner, adaptive music specialist, CESA #15–Madison.

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Special thanks for the cover and additional photographs goes to Sandy Siebens, Young Artist Workshop staff; additional photographs also were provided by Kathy Swiontek, Young Artist Workshop staff; and Neldine Nichols, DPI photographer. Drawings on pp. 73-76 are adapted with permission from Dr. Florence Ludins-Katz and Dr. Elias Katz, Institute of Art and Disabilities, Richmond, California; additional drawings on pp. 97-102 were adapted from drawings by Sally Brown, former music intern at the University of Wisconsin-Eau Claire.

Equity and the Curriculum

The state and the nation recognize the differences in the experiences of people of all races, colors, ethnic groups, and varied physical and mental abilities. Often, however, disabled students are stereotyped in ways that prevent them from exploring opportunities that would enhance their talents. The cost to their academic achievement, psychological and physical development, careers, and family relationships is significant.

All students should have the opportunity to grow, develop, and attain identity. Toward that end, the Department of Public Instruction recommends that all groups be represented in the curriculum. We urge Wisconsin school districts to value all groups by including their contributions, representations, and experiences in teaching materials and classroom activities and by eliminating the behaviors outlined below.

Invisibility omits or underrepresents certain groups, which leads to the implication that these groups are of less value, importance, and significance.

Stereotyping assigns only traditional and rigid roles or attributes to a group, thus limiting the abilities and potential of that group, or denies students a knowledge of the diversity and complexity of a group.

Imbalance and selectivity present only one interpretation of an issue, situation, or group; distort reality; and ignore complex and differing viewpoints through selective presentation of materials.

Unreality presents an *unrealistic and inaccurate* portrayal of our history and our contemporary life experiences.

Fragmentation and isolation separate issues related to minorities from the main body of instructional material or classroom instruction.

Linguistic bias excludes the roles and importance of minorities by constantly using biased words.

Reference

Sadker, Myra P., and David M. Sadker. *Sex Equity Handbook for Schools*. New York: Longman, 1982.

Prologue

Nearly every school district has students with exceptional educational needs. The law requires every district to provide appropriate educational services to meet the needs of these students in the least restrictive instructional environment.

Some of these handicapped students will be introduced to arts study and participation by their regular education teachers and arts educators, while other handicapped students will receive their instruction from the special education teachers who also may have access to arts teacher consultation. The commitment of the school administrator can strongly influence the quality, amount, and kinds of arts experiences available to all children.

To illustrate the importance of providing various arts programs for children with handicapping conditions in school, this guide includes perspectives of the child, the parent, and the administrator.

The Child's Perspective

The value of arts for children with exceptional educational needs becomes obvious when one watches children who are blind perform in a dance group or students with auditory impairments sing in a choir. What follows is one student's description of how art affected his life:

> When I became quadriplegic at age 15, I strove in all areas to be accepted despite my disability. I found the arts offered several areas for acceptance.
>
> I always enjoyed vocal music, so I joined the school's choir. At this time, I was medicated with muscle relaxers to prevent severe painful spasms in my lower extremities. However, when I put myself fully into music, my muscles relaxed without any medication.
>
> I also became involved with drama. When I was a junior, my drama teacher decided to stage Kaufman and Hart's *You Can't Take It With You*, and he encouraged me to read the part of Grandpa Vanderhoof. I was offered the lead, and, with a few minor changes and revised stage directions, I played the part from my wheelchair with no complications. The results of this opportunity were fantastic. Not only did my self-esteem rise to levels beyond measurement, but I was accepted into the mainstream by my high school peers.
>
> I continued to participate in drama by helping direct musicals and one-act plays. These experiences led me to join the forensics team where I participated in dramatic readings.
>
> When I got to college I entered the realm of the visual arts, not by choice but because my field of study mandated it. Because of limited finger and wrist movement, it was hard for me to hold pieces of charcoal for drawing, but my instructor intervened with ideas and patience. He allowed me to create my own style and showed me how to use it. Again, I found the more I put myself into drawing, the more my muscles began to relax, and I was once

again introduced to a form of art that was beneficial to my well-being. That drawing class triggered in me a latent desire to draw.

Involvement in the arts has enlarged my life. I'm far from being an artist in the way our society perceives an artist. I view my talents on a personal level. Music, drama, and drawing offer me a sense of achievement in fields where disabled people are seldom encouraged. Whereas my disability may detract from life, the arts enhance it.

The Parent's Perspective

Teachers should keep in mind that parents of children with handicapping conditions seek the same things for their children as parents of nonhandicapped children. In the words of one parent:

> I want my child to have a place of dignity in our society. I want my child to be treated as all children are treated, with due recognition for my child's differences. I want a chance for my child to develop within his capabilities, to experience all facets of education including the arts, and to lead as normal a life as possible.

Parents rely on schools to provide growth experiences for their children. At the same time, parents of handicapped children often feel they must act as advocates, making sure teachers understand and meet their children's needs.

Here is how one parent described her efforts to obtain appropriate educational programs for her child:

> I adopted my son when he was four years old. Bill has been in early childhood special education programs since the age of two and has significant special needs. At four-and-one-half years old, he used only three-word sentences and knew only three signs.
>
> At the school's instructional planning conference, Bill's teachers described him as a child who was uncontrollably aggressive and predicted he might never talk and would continue to make little progress.
>
> I am against deciding a child is hopeless at the age of four. We took Bill out of the public school's special education program and enrolled him in a private preschool. Teachers there believed that Bill hit others because he could not communicate with words so we taught Bill and his classmates how to use signs. Bill's "label" changed from "trainable mentally retarded" to "educable mentally retarded" to "normal with major learning problems."
>
> Our subsequent experiences with the public schools have been more positive, but advocacy is a constant job. Bill's neurological problems are a challenge. He cannot learn or remember things unless a motor activity is used. That requirement demands creativity from all involved in his education.

> I have learned that my input is important in formulating an effective program for Bill. I have adopted two other children with special needs and have learned to ask for everything I want for my children and to accept graciously a bit less. I respect what teachers have to give and I respect my own opinions. I want to give my children the best chance to lead a full life. Raising them is frequently tiring and sometimes scary and discouraging. I use all the help and support I can get along the way.

The Administrator's Perspective

Administrators also can experience the benefits of arts education for students. An administrator, who is also the father of a daughter with a handicap, describes the commitment he has for including the arts in all children's education, especially those with exceptional educational needs (EEN):

> The arts are even more important for EEN students than for other students, since avenues for self-expression and personal fulfillment open to most children can be difficult and even closed to those with handicapping conditions.
>
> As an administrator, I have learned that when arts experiences are provided for EEN students, everyone benefits. The techniques and skills that teachers learn to teach these students are often very effective for teaching all students. The students also learn cooperation and an understanding of the problems encountered by the students with handicapping conditions.
>
> The arts provide a tremendous opportunity for motivating and/or teaching a variety of concepts and skills in other areas of the curriculum and personal interest. Yet, the arts are often neglected when evaluations are made for EEN students. Administrators need to remember what the arts can offer and include these evaluations. They need to help and encourage arts staff to learn the techniques and skills for teaching EEN students.
>
> The frequently heard excuses about limited resources, budget priorities, schedule conflicts, and limited population seem to pose few problems for those creative, dedicated administrators who recognize the importance and benefits of a strong arts program for EEN students.

1

Rationale

The arts offer valuable opportunities for children to grow creatively, aesthetically, socially, emotionally, physically, and intellectually. Work in the arts can develop higher levels of cognitive activity and abstraction powers in ways that other disciplines cannot. The arts contribute greatly to the development of a positive self-concept and self-worth and provide ways to recognize and appreciate the uniqueness and individuality of a child's creative expressions. All students, with or without handicapping conditions, have the need and the potential for self-realization.

Since the educational needs of children with handicapping conditions equal those of other children, the arts are vitally important in special education. In many instances, exceptional educational needs students can achieve certain nonarts and personal goals most effectively through the arts. Teachers working with special populations must employ strategies and methods which provide their students with appropriate avenues of understanding, expression, and creativity.

The arts offer valuable opportunities for children to grow creatively, aesthetically, socially, emotionally, physically, and intellectually.

National Legislation

National legislation, Education for the Handicapped Act (EHA-20 U.S.C. 1415; formerly called PL 94-142), and Subchapter V, Chapter 115, Wisconsin Statutes, allow Wisconsin students with identified exceptional educational needs (EEN) to be more involved in regular public education programs. This legislation assures that all children with handicapping conditions have free and appropriate education opportunities. This means these children must be educated in a similar manner to all other children unless alternative educational approaches would benefit the children more.

Such an approach requires that arts specialists, regular classroom teachers, and special education teachers and adaptive art educators cooperate to make adjustments and modifications as needed in curriculum, methodologies, modalities of presentation, equipment, and materials to meet the unique needs of the individual EEN student. These efforts would ensure that every child is provided with the educational opportunity in the least restrictive environment.

Arts Education

In arts education, educators face the ever present conflict of aspirations and reality. Priorities are established in response to social concerns, legislative dictates, administrative concerns, availability of budget, facilities, and staff resources, as well as content area and educational concerns. Professional training in art education develops knowledge of arts content, delivery skills, and focuses on the values of the arts as a vital part of the human experience.

Focus

While attempting to meet the special needs of the EEN child, educators frequently focus on developing the student's "survival" skills such as communication, physical mobility, social, and independent living skills. Educators typically develop the educational program to compensate for or overcome the child's limitations.

However, some educators need to develop the requisite knowledge and skills for integrating arts experiences into the education of the child with exceptional educational needs and not lose sight of each child's unique needs as a learner. They need to shift the focus to the "capabilities" of each child as a thinking, feeling, creative individual who can enjoy the arts both as an active participant and informed spectator.

. . . focus [on] the "capabilities" of each child as a thinking, feeling, creative individual who can enjoy the arts both as an active participant and informed spectator.

Skills Development

EEN children exist in a growth continuum, as do all children, and may be at different functional levels. In addition to differences between individuals, there are functional differences within each individual. A 17-year-old retarded child, for example, may function at the level of a six-year-old socially and a three-year-old cognitively, yet have the physical skills of his or her age group. On the other hand, a child may be a gifted creative writer who has severe physical disabilities, or possess a magnificent voice while being moderately retarded.

Arts experiences provide an excellent opportunity for increasing the child's self-esteem and developing problem-solving, perceptual, and motor skills in a noncompetitive and success-oriented environment. With appropriate adaptations in the educational and the physical environment, every child can enjoy a life enriched by the arts.

Goals

This curriculum guide should be useful to teachers of the arts, regular classroom teachers, and special education teachers. The guide addresses the many purposes the arts serve in a student's development—functional, therapeutic, and aesthetic. Teaching the arts as well as using the arts as a vehicle for teaching in other areas, such as academic and life skills, can effectively provide for the unique needs of this special population. Communication between people involved in both the arts and the special education professions provides other opportunities to increase access to the arts for the disabled child.

This guide is the result of cooperation among arts consultants, administrators, teachers, special educators, and adaptive art educators of the visual and performing arts. Writers of this guide include a handicapped educator as well as parents of children with EEN. These parents are also administrators, educators, and adaptive art educators. The authors hope

Communication between people involved in both the arts and the special education professions provides other opportunities to increase access to the arts for the disabled child.

that this guide encourages better communication among classroom teachers, arts teachers, and special education teachers, as well as improves access to the arts for EEN students. The authors want this guide to accomplish the following goals:

- Help educators become more knowledgeable about the effective use of the arts in educating students with EEN.
- Help all educators and students become more knowledgeable about access to the arts for individuals with EEN.
- Help all educators and students become more understanding and accepting of handicapped individuals.
- Describe the areas of EEN and the accommodations necessary for learning in the arts.
- Illustrate how the arts can enhance student development.
- Suggest some instructional programs and strategies applicable to arts education for students with EEN.
- Suggest some lesson plans for achieving objectives in arts education for students with EEN.
- Encourage educators to develop and maintain appropriate access to the arts for individuals with EEN.
- Illustrate ways to assess EEN arts education programs and the progress of EEN students.
- Present some available resources for teachers of students with EEN.

Overview of Guide

This guide is organized into the following nine sections. **Section 1**, the introduction, includes the rationale and goals for the guide.

Section 2 discusses general curriculum planning, deals with conceptual education, the developmental levels of students, and the process of developing an instructional program for EEN students.

Section 3 defines the following handicapping conditions and describes their characteristics: visual, auditory, physical and other health impaired, mental, emotional, learning disability, communication, and multiple handicaps. It also lists helpful teaching techniques to use with a student who has a particular handicap.

Section 4 explains the procedure used to identify children with exceptional educational needs. It outlines the role of the parents/guardians, administrators, and art educators in planning the appropriate educational program. It also offers a personal account of a committee member who had first-hand experience with an EEN program for her child.

Section 5 describes the various programs or settings that federal and state laws have established to provide all handicapped children with a free appropriate public education in the least restrictive environment. The different teaching environments such as mainstreaming are explained. Some information for adapting the physical environment is provided in this section.

Section 6 emphasizes the importance not only of teaching the arts to EEN students, but also of teaching them life skills through the arts. This section also lays the groundwork for Section 7.

Section 7, the heart of the guide, gives the reader an introduction to six art forms: visual arts, media arts, music, drama and theater, movement and dance, and language arts. It presents ideas about strategies for adapting each art form, activities, and lesson plans. Also included are references for each art form. These individual presentations vary slightly from each other due to inherent differences among the art forms. This section, somewhat of an addendum to the existing Wisconsin Department of Public Instruction curriculum guides, complements Section 6.

Section 8 includes ways to assess and evaluate student progress and the arts programs for students with special needs. It also suggests how to improve existing programs.

Section 9, the appendix, lists informational sources, professional organizations, and references for the professional's library. It also summarizes School Standards j, k, and l; lists teacher preparation programs in the arts; and provides a glossary.

2

Concept-Based Education

Although teaching of concepts, as opposed to the mere teaching of facts, has been advocated widely for years, its use is far from common. This is partially because the term *concept* has been used in such varied ways that its meaning has become vague. The authors define concepts as organized patterns that the mind develops in order to classify and categorize data on a given subject. Concept-based education makes use of this natural tendency to organize.

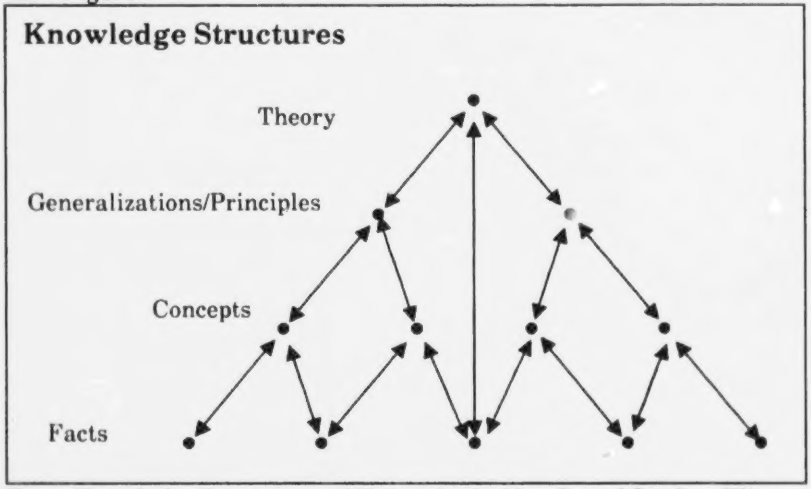
. . . concept-based education can help develop student understanding efficiently.

Since concepts can provide the means through which a student processes, stores, recalls, and uses knowledge, as well as transfers such knowledge to new situations, concept-based education can help develop student understanding efficiently. Such instruction is especially important in educating the handicapped.

Knowledge Structures

Conceptual teaching requires a clear understanding of concepts and related knowledge structures. The diagram below illustrates a generalized model of knowledge formation.

■ Figure 1



Knowledge Structures

From *Knowledge Processes and Values in the New Social Studies*, Wisconsin Department of Public Instruction, Bulletin 185.

The mind organizes distinct but related facts into a framework (see Figure 1). This framework represents the student's mental image of how the constituent facts are related and what they have in common. This subjective understanding represents a concept to which the mind attaches a label. For example, in music the student could derive the concept of melody through various experiences in listening, singing, discussion, and composing.

The student can draw a principle or generalization describing certain consistencies and relationships from several concepts. A grasp of the principle "music results from the manipulation of musical elements" might flow from experiencing and considering various musical concepts. From several such related generalizations the mind can develop a theory, which can lead to further knowledge. For example, the various components of music theory are derived from a body of facts, concepts, and principles about music.

Conceptual Teaching

In order to teach students successfully about concepts, the teacher needs to present them to students through a variety of experiences that reinforce and extend their knowledge of that concept. Unfortunately, this does not happen often. Some teachers present students with the name of a concept and/or an example of it while expecting that simple recall of the concept's name or example of it on a test shows concept mastery.

However, for true understanding to occur, the student must internalize the meaning. This is only possible when students organize, manipulate, and use the concept's constituent bits of data, distinguish among examples and nonexamples of the concept, respond meaningfully to the concept symbols, and apply knowledge of the concept to a novel situation.

Inductive Strategy

An inductive, hands-on teaching strategy is productive for all students, especially for those with a lower cognitive function. Although educators once believed that young children and those below a certain level of cognitive development could not deal in abstractions such as concepts, it is now known that they can and do conceptualize to a greater or lesser degree when they perceive, experience, and manipulate the concept directly through the senses.

Such concrete experiences alone will not yield understanding, however. Students must identify and process these experiences at whatever level they can in order to form concepts. This involves the student's examining and experiencing several examples of the concept so that he or she can discover the commonalities and relationships defining the concept's essence. For instance, the student's listening to and reciting word phrases with different inflections should enhance his or her awareness of the expressiveness of words and voice. The student's listening to, performing, and creating examples and nonexamples of melodies should enhance his or her grasp of the concept of melody. Students with low kinesthetic or cognitive skills may require extended experiences at the awareness level before more advanced involvement.

Art is an individual statement; it opens the door to an understanding which has not been there before.
—Laureen Summers

Deductive Strategy

Educators also can use the deductive approach to further the student's mastery of the concept once the student attains a certain level of understanding. For example, the educator may ask the student to classify items as examples and nonexamples of the concept on the basis of a previously "discovered" set of characteristics.

Presentation Strategies

Presentation strategies are especially important in handicapped education. Presenting the concept through several of the senses, such as the tactile, auditory, kinesthetic, and the visual, will enhance not only the student's grasp of the concept but also his or her focus and attention span. For this reason, it benefits the student to include more than one art form in the experience. Music and movement are natural combinations, as are poetry and music, or creating and acting out stories. Other examples include the student's making a picture that tells a story or using a picture as a basis for creating a story or song. Using pre-activity techniques, such as having the student make up a song which details the various steps of an activity and/or having the student act out the activity, also can enhance focus and attention.

Motivational Strategies

Motivational strategies are important in all teaching and learning environments, but especially in special education. Students motivated to learn will mobilize and concentrate their powers to participate in an activity or to achieve a desired knowledge or ability. Teachers, therefore, should have a repertoire of motivational strategies in planning instruction.

> ***Students motivated to learn will mobilize and concentrate their powers to participate in an activity or to achieve a desired knowledge or ability.***

Teachers should be aware of the effect that environment and teaching approach have on motivation. Motivation flourishes in a supportive, nonthreatening climate that encourages experimentation. Other important factors are the teacher's enthusiasm and knowledge of what motivates the student. Positive reinforcement from peers as well as the excitement of discovery can also yield a high degree of motivation and inductive, hands-on learning.

Motivation may be extrinsic or intrinsic to the learning process. Extrinsic motivation involves external rewards such as grades or prizes. Examples of intrinsic motivation include love of learning, curiosity, and the sense of empowerment and pride that results from the control or knowledge of one's environment. For example, when students succeed in improvising an accompaniment or in composing a melodic fragment, they may seek to pursue the activity on their own. Of the two kinds of motivation, intrinsic is regarded as the most desirable since it fosters independence and self-initiation. However, at times educators can use extrinsic motivation successfully to bring about student achievement and pride, thus helping students develop an intrinsic desire to learn.

Organization by Developmental Level

Teachers should present material and set goals appropriate to the student's level of development for effective educational experiences. Student participation in the arts has at least three dimensions: the cognitive, the psychomotor (motor and manipulative skills), and the affective or emotional. Frustration and delayed progress can result from challenging students beyond their abilities as well as from failing to challenge their abilities.

In the 1960s Benjamin Bloom and fellow researchers classified educational objectives in the cognitive, psychomotor, and affective domains. They produced this instructional blueprint for teachers to enhance student development and performance. The instructional blueprint lists objectives in the three domains ranging from the lower to the higher levels of functioning. The result, the *Taxonomy of Educational Objectives*, can be used to determine a student's developmental level, to set appropriate educational objectives, and to assess the results of instruction. (See end of Section 2 for references.)

> *I hear, but I forget.*
> *I see, and I remember.*
> *I do, and I understand.*
> *—Chinese Proverb*

Nonetheless, a teacher working with impaired or lower functioning students may find more useful a scale which observes much smaller increments of progression. Such a scale from *A Guide for Special Art* is presented below followed by a brief discussion of Bloom's taxonomy in the three domains.

Levels of Involvement

Based mainly on affective response, the following levels-of-involvement scale is designed to help teachers determine if a student needs more experience at a given level or is ready for deeper involvement in a subject area.

Awareness Level. Is the student aware of the stimulus? In order to achieve this level, the teacher can emphasize multisensory stimulation (sight, sound, touch) and song, movement, and/or mime in presenting the material. This can help foster enthusiasm, focus, and motivation.

Attending Level. Do movements, sounds, or other physical manifestations indicate attention? Some students' attending behavior may take the form of smiles, fidgeting, or involuntary vocalizations. The teacher should look for and cultivate such pleasurable responses in order to enhance attention and motivate the student to imitate. New skills can be introduced at this point.

Imitation Level. At this level the student may acquiesce to a teacher's request for response or display an active willingness to respond. Sufficient repetition to develop a degree of competency is important at this level. Encouragement is vital in order for the student to progress from acquiescence to willingness.

Self-initiation Level. At this point the student has achieved confidence, derives satisfaction in responding, and is ready to produce on his or her own. Continued response at this level may indicate that the student values the activity.

Bloom's Taxonomy

The taxonomy discusses the cognitive, psychomotor, and affective domains. The cognitive domain deals with those skills necessary to understand a concept. The psychomotor domain deals with those skills that are mainly perceptual, such as aural, visual, tactile, and proprioceptive/kinesthetic (knowledge of body position without visual reference) as well as those that are almost entirely physical, such as skipping or jumping. The concerns of the affective domain are feelings, sensitivity, emotions, and values.

Cognitive Domain

In the case of students who are at the levels of *imitation* or *self-initiation*, the teacher should be aware of the degree of their understanding or cognition in order to plan and assess learning experiences. For this purpose a guide for day-to-day classroom planning may help. The following is a modification of Bloom's cognitive categories with questions to determine the level of the student's cognitive response.

> *. . . the teacher should be aware of the degree of [these students'] understanding or cognition in order to plan and assess learning experiences.*

Knowledge. Does the student know specific facts, how to use them, and how to relate them to other facts?

Comprehension and Application. Does the student comprehend the material well enough to infer answers beyond a given situation or apply knowledge to a novel situation?

Analysis and Synthesis. Can the student analyze the whole to arrive at basic elements and their relationship, or their organization? Create a whole from the basic elements?

Evaluation. Can the students use the skills of analysis and synthesis to evaluate their performance or that of their peers? An artistic work?

Psychomotor Domain

The psychomotor domain is especially important in music and movement instruction and assessment. The two skill areas of this domain, perceptual and motor/manipulative, basically progress from simple to complex. For instance, development of perceptual acuity proceeds from awareness of the more obvious to the more subtle, and from an awareness of a single stimulus to the ability to distinguish among several stimuli and respond appropriately. In the motor/manipulative area, gross muscle control and movement will precede finer muscle control and more detailed movement. Also, motor ability proceeds from a single studied response to a sequenced blending of discrete responses into a complete art.

Affective Domain

While the two preceding domains focus upon rather specific and observable outcomes, concerns of the affective area are often elusive and defy objective evaluation. Despite this lack of clarity, a student's affective response is an important consideration in devising presentation and motivation strategies.

Bloom's taxonomy of the affective domain offers a means of determining a student's response. For day-to-day appraisals in the classroom, however, a shortened version may prove more usable. The following three categories—receiving, responding, and valuing—will generally encompass the affective development of grades K-12 students.

Receiving. Is the student aware of the stimulus, willing to receive it, and/or willing to attend to it selectively?

Responding. Does the student acquiesce in responding, respond willingly, and/or derive satisfaction in responding?

Valuing. Does the student accept the value, prefer the value and/or show a commitment to the value? Committed students will participate enthusiastically in an arts activity for their own satisfaction and will seek out such activities further.

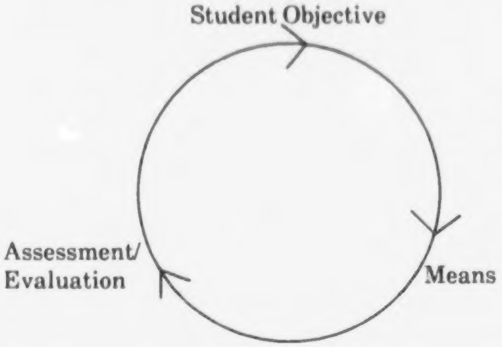
Committed students will participate enthusiastically in an arts activity for their own satisfaction and will seek out such activities further.

Instructional Program Development

The basic organizing plan for teaching/learning experiences, either short- or long-range, consists of three divisions: student objectives, means, and assessment. These divisions may operate concurrently, each influencing the other. For instance, the means will influence the choice of assessment strategies, and the assessment may cause changes in the goals and/or means (see Figure 2 below). The following discusses the three divisions and includes suggested questions and points of consideration for organizing the instructional process.

Figure 2

Program Development Cycle



Student Objectives

The goals of the handicapped arts program should have a double focus: the student's achievement of knowledge and skills in the arts; and the fulfillment of the student's nonarts needs through arts activities. The skills and knowledge outcomes in the arts should generally parallel those of the normal arts curriculum, taking into account necessary adaptations for the unique abilities and needs of the student.

Where is the student now?

The student's present levels and involvement in or understanding of performance in the arts must be determined either through casual or formal assessment or from previous records. For the student's nonarts needs and abilities the special education staff, the multidisciplinary team (M-Team) report, and the individual education program (IEP) are all valuable sources of information. Many students may have more than one handicap, so the arts teacher must have a thorough knowledge of the student's perceptual, cognitive, and performance limitations in order to devise realistic goals and effective teaching strategies.

Where should the student go?

Using the above information and the regular arts curriculum, the teacher should devise arts objectives appropriate to the student's abilities and limitations. These objectives should be realistic in order to ensure success and thereby produce a positive effect on the student's participation in the arts. The teacher should consult with the special education staff and the student's IEP to set objectives for serving the nonarts needs of the student. (See Section 7 for each arts area, which details many developmental needs and the arts activities that can serve them.)

. . . devise arts objectives appropriate to the student's abilities and limitations.

Educators can more readily assess student objectives in both the arts and nonarts areas if they are stated in terms of an overt action that demonstrates attainment, such as a higher level of involvement, an internalized understanding, evidence of a value, or mastery of a particular skill.

Means

The division on *means* is concerned with the arts activities that help the student attain the stated objectives and with the various factors that affect how the student reacts to those activities.

How will the student get there?

Several factors influence the teaching and learning environment. First the teacher should consider motivational level or affective response. As stated earlier, students motivated to learn will focus and organize their powers to achieve the desired objective. Perhaps the most important source of motivation is success. Teachers should design objectives and activities to ensure success and to reinforce learning in a positive, supportive environment.

Mode of presentation is another important factor. Teachers should consider multisensory presentation of material or experiences when possible. Since meaning is communicated through the senses, multisensory experiences and stimulation are especially important for those who may have some perceptual impairment. Research has found that rich sensory experiences and environments can enhance cognitive development and achievement in all students.

. . . design objectives and activities to ensure success and to reinforce learning in a positive, supportive environment.

For students who find it difficult to remember or to follow directions in activities, presentation of this information through several of the arts such as singing, movement, mime, and pictures may improve the student's ability in this area. For instance, music and movement that contain the desired information could enhance recall.

Instructional method is a third essential factor. Inductive, hands-on methods are usually preferred since they rely less heavily on abstract thinking than other methods. Activities that involve more than one art form can effectively communicate knowledge. The activities themselves should require the student to manipulate, deal with, use, and apply information and facts in a variety of ways. Through this process the student arranges and forms the information into a concept. In addition to teaching arts concepts, the teacher should design the activity to help the student fulfill developmental needs indicated in the individual education program (IEP).

Sometimes a student may be unable to participate fully in an activity. In that case, the teacher should encourage partial participation. Perhaps the most important outcome of arts activities for the students is the feelings of pride, accomplishment, and self-esteem resulting in a positive effect on schooling. Successful partial participation can foster this.

Assessment

Assessment is an ongoing process. It may be a teacher's reflective summary, a structured observation, or a more formal activity involving student responses to predetermined questions. Whatever the assessment, it forms the basis for adjusting presentation, method, activities, and even goals.

Did the student get there?

Assessment must begin with student objectives. Teachers should state student objectives, whether for the semester, unit, or the day's activities, in terms of overt behavior that demonstrates attainment of the objective. This can make possible on-the-spot as well as more structured assessment, allowing the teacher the flexibility to redirect and adjust means and objectives as needed. For this reason, teachers should write skill and performance objectives as precisely as possible.

Assessment should reflect the level of student objectives. For example, if an objective is for the student to apply a concept to a novel situation, the assessment activity should ask the student to do so, not just repeat the concept. If the student has derived the concept in a hands-on situation, the teacher should consider a hands-on assessment activity.

Assessment activities can be written or oral exams, performances, or art production. Certain handicaps may require that teachers specifically adapt assessment instruments to the student. Whether the assessment/evaluation is casual or formal, curriculum adjustment to the student should be the primary purpose.

Perhaps the least structured and obtrusive assessment activity is portfolio assessment. Here the student or teacher keeps a sequential file of the student's work, including works in progress as well as finished products. These can be in the form of sketches, doodles, finished works, and audio or videotapes of rehearsals and performances. From this record both the teacher and student can draw valuable information. The teacher can determine directions and techniques to foster further student progress. From the evidence of growth and development the student can gain self-esteem and motivation for deeper arts involvement.

Affective Assessment

Since a student's attitudes regarding arts experiences have a profound effect on his or her development of knowledge and skills, the teacher should determine the student's affective responses in order to plan instruction effectively. Unlike knowledge and skills, however, attitudes and values must be inferred from actions, statements, and other such clues. As a result, affective assessment instruments are quite different from those for knowledge and skills. The school pyschologist can offer suggestions for appropriate assessments.

. . . attitudes regarding arts experiences have a profound effect on the student's development of knowledge and skills . . .

Observation of student behavior in an unstructured situation also can yield valuable information on affective response. Although somewhat superficial, this type of observation has the advantage over a structured situation because of convenience and timeliness. It also requires a ready knowledge of behaviors typical of the first three categories of the affective taxonomy.

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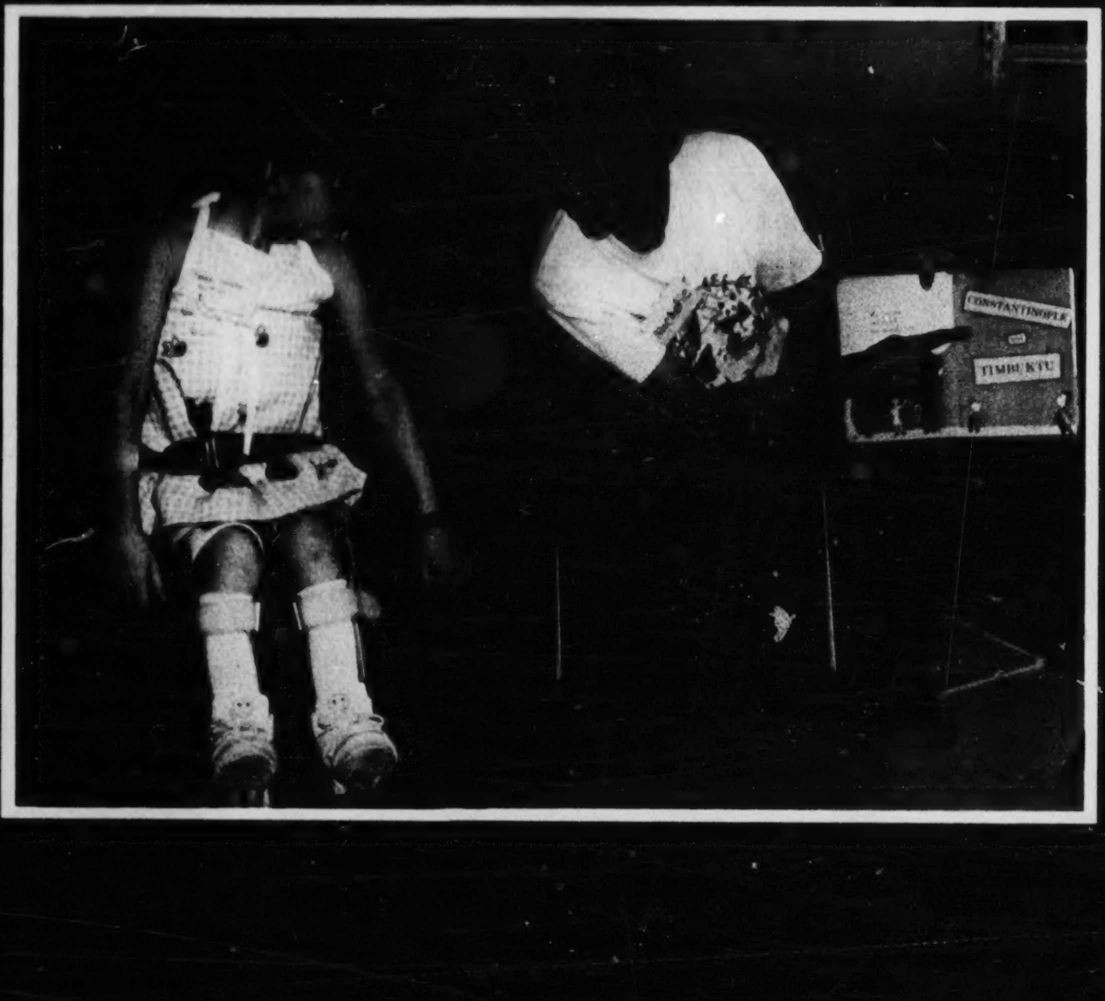
CONSTANTINOPLE
and
TIMBUKTU

Wisconsin Statutes, Chapter 115

Everyone is differently abled.
Making their lives work differently...
I will not be defined by my limitations,
But by my possibilities.
—Danny Deardorff

Laws govern the rights of children with exceptional needs as well as the responsibilities that educators have towards these children. To better understand their responsibilities towards EEN students, educators should become familiar with legislation that defines the parameters of special education populations.

Section 115.76(3) of Chapter 115, Wisconsin Statutes, Subchapter V defines children and youth with EEN as follows:

(3) "Child with exceptional educational needs" means any child who has a mental, physical, emotional or learning disability which, if the full potential of the child is to be attained, requires educational services to the child to supplement or replace regular education. Children with the following conditions, in addition to children with such other conditions as the state superintendent determines, may require educational services to supplement or replace regular education:

(a) Physical handicap
(b) Mental retardation or other developmental disability
(c) Hearing handicap
(d) Visual handicap
(e) Speech or language handicap
(f) Emotional disturbance
(g) Learning disability
(h) Any combination of conditions named by the state superintendent or enumerated in items (a) to (g)

Additional definitions of interest at this time include the following, also from s. 115.76:

(2) "Child" means any person under the age of 21 years and, for the duration of a school term, any person who becomes 21 years old during the school term, except as otherwise provided.

(9) "Regular education" means the educational program provided by a public or private school for children who do not have exceptional educational needs.

(10) "Special education" means specifically designed instruction, at no cost to a child or the child's parents, to meet the unique needs of a handicapped child, including classroom instruction, instruction in physical education and instruction at home and in hospitals and institutions.

Physically Handicapped

Physically or orthopedically handicapped refers to a severe physical defect such as an infection of the joints or bones, disturbance of the neuromuscular mechanisms, congenital deformities, cardiac conditions, or spastic and other acquired deformities. These conditions may hinder a child's growth and development or educational performance. Some students may need crutches, braces, a walker, a wheelchair, or a small motorized vehicle for mobility. Students also may have limited communication skills, involuntary movements, and sensory losses. Some may have other handicaps, such as mental retardation, in addition to a physical defect.

Physical Handicaps: Suggestions

The following suggestions may help when working with students who have physical handicaps:

- Be certain the room, furniture, and equipment can accommodate wheelchairs, walkers, and crutches. Check with a physical therapist or the special education staff about necessary adaptations, such as foot rests for classroom chairs or adaptive guards for equipment.
- Request assistance from the special educator or therapist about positioning that will be comfortable for the student and enable him or her to attend to the activity or task.
- Be alert for signs of fatigue or distress due to health problems.
- Become familiar with the type of communication system the student uses, such as eye pointing, sign language, or a personalized computer communication system.
- Ask a special education aide to accompany the student to the arts class if the student will be extremely physically involved in an activity. The aide can help position the student and help the child manipulate material or equipment.
- Recognize that a child with poor muscle control or strength and limited range of movement will need materials of a certain size and consistency. Stabilize paper or books by taping or clipping them down; use flat, widemouth containers that are less likely to tip; make handles easier to grip by wrapping them; and use specially designed or modified equipment when necessary. Allow more time to complete activities.
- Be aware of perceptual problems that may make it harder for students to follow directions, coordinate body movements, or find the appropriate place on a work surface. Redirect their attention, guide them with your hands, and mark off work areas to help develop skill strength.

Become familiar with the type of communication system the student uses . . .

Other Health Impaired: Suggestions

Other health impaired refers to students who have limited strength, vitality, or alertness due to chronic or acute health problems such as a heart condition, asthma, sickle cell anemia, epilepsy, muscular dystrophy, or diabetes that adversely affects their educational performance. These students may experience academic delay due to frequent hospitalization and treatments. The following suggestions may help when working with students who have other heath impairments:

- Ask the special education teacher, school health nurse, or parents about limitations students may have. Because of their natural competitiveness, children may not always know or wish to acknowledge when they exceed their limits. The specialist can alert teachers to symptoms and signs to watch for, such as blue coloring of lips and nails, abnormal breathing patterns, or excessive perspiration.

- Learn from the same sources how to identify medication reactions and preferred methods to counter them, as well as whom to contact in emergencies.
- Learn how to manage a seizure and help other students overcome fears and anxieties regarding seizures.
- Plan activities so others do the strenuous tasks such as carrying heavy media or running a long distance if some students fatigue easily.
- Recognize that some students, such as those with muscular dystrophy or arthritis, may have problems transporting materials while maneuvering a wheelchair or walking with crutches. They may need assistance from peers or the instructor.

Mental Retardation

Mental retardation refers to significantly subaverage general intelligence existing with deficient adaptive behaviors. Mentally retarded students develop at a slower rate than students of average intelligence and exhibit less maturity. Mental retardation is classified into several categories.

Types of Mental Retardation

Mild borderline mentally retarded students, previously referred to as educable mentally retarded, can learn basic academic skills at about one-half to three-fourths the rate of typical students. They may have problems with abstract thinking, concentration, problem solving, and remembering information. Their curriculum emphasizes the development of self-help skills needed to transfer successfully into the adult community. Mild borderline mentally retarded students have no distinguishing personal characteristics.

Moderate/severely mentally retarded students can acquire basic personal, domestic, vocational, leisure, and social skills through specially designed instructional programs. Moderately retarded students learn at about one-quarter to one-half the rate of typical students and generally reach a mental age of eight to nine years in adulthood. They usually have both fine and gross motor problems and often have some communication and physical problems.

Severely/profoundly mentally retarded students have such delayed development that educational programs must stress basic sensory awareness and motor functioning. Although some severely mentally retarded students learn basic self-help skills, others may require total care. Many have additional handicapping conditions. Severely mentally retarded students usually require continuous, close supervision during all activities.

Mental Retardation: Suggestions

The following suggestions may help when working with students who are mentally retarded:

- Consult special education staff about the degree of disability and areas of ability; plan activities accordingly. With some students you may need to simplify tasks, give step-by-step directions, or demonstrate activities.
- Anticipate that mentally retarded students with poorly developed perceptual skills will need more time to complete activities.
- Keep ideas concrete and related to the students' immediate environment because mentally retarded students find abstract thinking difficult. Seasons, holidays, and school or family activities often are the most successful themes.
- Provide many types of experiences through a variety of materials. Be aware that some students may resist touching new things and may refuse to try a new experience. Encourage these students verbally, and use gentle hand-over-hand guidance to help them work through the resistance.
- Be patient with your ability to understand mentally retarded students' speech. Communication skills vary with the severity of disability. Sometimes another classmate or a special education classroom aide may be able to translate. If you can understand a key word, ask questions to get the message. Consult with the speech therapist for help or ask the therapist to attend a session to determine what communication problems are occurring.

Education must not be limited to what we think a handicapped child is, or is not, capable of doing. This is why the arts are of crucial importance. The arts help a child reach beyond a handicap, to develop the sensitivity and beauty within. We can help that child go out into the world; only the child can look inwards into the self.
—Gair
Writing the Arts into Individualized Educational Program

Hearing Handicapped

Hearing handicapped refers to students with any type or degree of hearing loss. A student who is deaf has an "auditory mechanism . . . so severely impaired that only a few of the prosodic and phonetic elements of speech can be recognized." Deaf students may communicate through sign language, finger spelling, lip reading, writing, mime, or gestures. They may also develop the use of speech. A staggering obstacle to language development confronts children who are deaf from birth so education becomes paramount.

A student who is hard-of-hearing can identify enough of the distinguishing features of speech through hearing alone to permit at least partial recognition of spoken language. With a visual system, the hard-of-hearing individual may understand even more language, provided he or she understands the vocabulary and syntax.

In addition to the degree of hearing loss, the overall effect of hearing loss will depend on the age of onset, the type of hearing loss, and whether it involves one or both ears.

Types of Hearing Impairments

A child with conductive hearing loss often speaks softly.

The two kinds of hearing impairments are *conductive* and *sensorineural*. A conductive hearing loss results from the blockage or malfunction of the outer or middle ear and often from chronic middle ear infections. Hearing aids can benefit the child. A child with conductive hearing loss often speaks softly. The teacher should pay attention to the children who have implanted tubes in their ears. Sometimes the tubes may fall out, resulting in an ear infection that may explain why a child is not responding.

A sensorineural hearing loss results from a damaged inner ear which involves the auditory nerve leading to the brain. This individual responds to speech inconsistently, being more responsive to familiar information. Sensorineural hearing loss may be congenital or may stem from diseases such as spinal meningitis, mumps, or from the mother's contraction of German measles during pregnancy.

Symptoms of Hearing Impairment

Symptoms of hearing impairment include

- lack of attention to casual conversation,
- frequent requests to repeat what has been said,
- frequent earaches and complaints of ear difficulty,
- tendency to be withdrawn,
- daydreaming,
- misarticulation of certain speech sounds,
- frequent confusion as to what has been said,
- constant visual scanning of the speaker's face,
- verbal directions ignored consistently,
- turning head to one side when listening, and
- indifference to music.

Hearing Impairments: Suggestions

The following suggestions may help when working with students who are hearing impaired:

- Seat students near the teacher or interpreter. During class discussion permit the child to have a "roving seat" so he or she can follow the various speakers more easily.
- Delay presentation of information until you have eye contact with the student. The hearing-impaired child may rely on visual learning.
- Avoid standing in front of windows, standing with your back to the sun, looking away, or covering your mouth. Do not try to compensate for a student's hearing loss by shouting. Shouting can result in sound distortion for those who use hearing aids.
- While speaking avoid exaggerated enunciation and turning to the chalkboard, looking at notes, or looking down while speaking.
- Speak in phrases or sentences and rephrase a statement that is not understood.

- Use visual aids such as handouts, chalkboards, and overhead projectors whenever possible. Highlight major lecture points from written lecture notes.
- Provide written instructions and summaries to help the student understand the lesson. Services of a notetaker may be beneficial.
- Interpret the remarks of other children if necessary.
- Use captioned films and filmstrips when possible.
- Realize that the hearing-impaired student may be limited both expressively and receptively in vocabulary and language syntax. Check frequently for understanding.
- Be aware that many individuals who are hearing impaired or deaf use sign language and fingerspelling. Since English may be a second language for them, vocabulary and language development may be delayed.
- Supplement verbal with nonverbal communication. Demonstrate tasks, draw pictures, and use gestures, body language, sign language, facial expressions, or any other avenue that permits you to communicate with the student and the student to communicate with you.
- Familiarize yourself with the student's hearing aid. Hearing aids merely increase the loudness of speech or sound. Distortion may still be present. Background noise may distract the student who uses a hearing aid. Hearing aids work best in quiet settings because they amplify all sound and make listening difficult when competing noise is present.
- Understand that the physical movement in dance or the changing of body positions may produce noise for students who use hearing aids. They may request not to use their aids during activities of this nature.
- Be aware that during music or dance activities, students can benefit from acoustically treated learning environments and specialized amplification systems. Vibrations felt through suspended or wooden floors, through balloons, or from stereo speakers provide important sensory information.
- Understand that some deaf persons have cultural norms that permit them to attract attention by waving hands, tapping shoulders, or flicking lights. In addition, the deaf culture has no inhibitions against staring for effective sign communication. Deaf students generally do not use their voices with deaf friends but may do so with hearing persons.
- Be aware that many hearing impaired children have become masters of the neutral response in order to appear like other children. They may smile, say "yes," and periodically nod their heads in the affirmative although they do not understand at all. They may keep quiet or try to dominate conversation to avoid revealing their misunderstanding.

Use visual aids such as handouts, chalkboards, and overhead projectors whenever possible.

Visually Handicapped

Visually handicapped refers to students with restricted vision and includes both the blind and the low-vision student. It indicates a visual impairment that adversely affects a child's educational performance. Visual handicaps include impairments in visual acuity, focusing difficulties, or optic nerve damage that causes peripheral vision problems. Several terms refer to visual handicaps.

Types of Visual Handicaps

The term *blind* describes a person who cannot use vision to learn but must learn through tactile and auditory channels. A student with *low vision* can be educated through the visual sense. *Functional vision* refers to how a student uses the vision he or she has for learning purposes. Students with the same eye condition or visual acuity may differ in terms of how effectively they use their vision.

Students with visual impairments may need special materials, aids, and equipment in order to learn. They acquire most learning by touching objects, hearing detailed verbal descriptions in concrete terms, and having a safe space in which to move.

Visual Handicaps: Suggestions

The following suggestions may help when working with students who are blind or visually impaired:

> *Thanks to art, instead of seeing one world, our own, we see it multiplied, and as many original artists as there are, so many worlds are at our disposal.*
> *—Marcel Proust*

- Identify yourself and let them know you are talking to them.
- Tell them you are leaving before you walk away; never leave them alone in an open space.
- Avoid using gestures and other visual forms of communication.
- Speak in a normal voice.
- Use normal vocabulary; do not avoid using words like "see" and "look."
- Provide preferential seating to partially-sighted students to enable their use of residual vision during presentations.
- Always give verbal directions that include left/right directions and/or relate to the face of the clock: "Your red paint is at 1:00" or "Start from the bottom and work to the top." Avoid vague instructions such as "Go from here to there."
- Provide opportunities for students to touch demonstration models in order to "see" them.
- Include verbal descriptions of everything presented that relate to objects with which the student has had first-hand experience. Descriptions should include texture, shape, size, weight, volume, and color.
- Never grab a visually impaired student's arm to lead him or her around; rather, offer your arm for the student to take.
- Walk to the side and about one step ahead of the visually impaired student, permitting her or him to hold your arm just above the elbow.
- Give verbal cues where needed along the way to orient an individual to the surroundings.
- Pause briefly at a stairway or curb before ascending or descending. It may be necessary to give a discrete verbal warning that you are approaching steps.

Speech and language handicaps refer to impairments in the ability to send and receive oral messages. The impairments are observed in disorders of articulation, voice, fluency (stuttering), and language. These disorders may be developmental or acquired, and students may demonstrate one or any combination of these disorders. The disorder(s) may result in a primary handicapping condition or may be secondary to other handicapping conditions such as mental retardation, deafness, or physical disabilities. In addition, speech and language disorders are often associated with orofacial anomalies such as cleft palate and with expressive motor difficulties associated with cerebral palsy.

Types of Speech and Language Handicaps

The term *articulation disorder* refers to the absence or incorrect production of speech sounds. Normally, by eight years old a child is able to produce all sounds correctly. Children with articulation disorders omit, substitute, or distort sounds.

Children with *language disorders and delays* have problems with verbal expression of needs, ideas, or information and may have problems in understanding verbal language. A language delay or disorder may affect any or all of the following areas: vocabulary knowledge, sentence structure and length, organization or formulation of ideas, and use of language.

Stuttering is a disruption in the normal flow of speech characterized by hesitations, prolongations, and/or repetitions. It may vary in type and severity. Children beginning to stutter have "easy" repetitions and may be unaware of their dysfluencies. Confirmed stutterers may have secondary characteristics such as eye blinking or head jerking that indicate stress or struggle. Children aware of their dysfluencies may avoid difficult words and situations. There is no known cause of stuttering but possible explanations include home or school pressures at certain critical stages of development, physical factors, family history, and faulty learning. Many children from the ages of two to four years old experience periods of nonfluency that may be normal. This kind of stuttering disappears over time if ignored.

Voice disorders refers to the absence or abnormal production of pitch or intensity. Speech may be too high, too low, monotone, harsh, hoarse, breathy, or nasal. The cause can be physical, learned, or psychological. An ear, nose, and throat specialist should evaluate a suspected voice disorder before a speech/language pathologist recommends therapy.

A *cleft palate* results from the failure of the roof of the mouth to close prior to birth. Surgery can correct this condition, but affected children usually exhibit articulation disorders, voice disorders, and associated hearing problems.

The speech of children with cerebral palsy can be normal but is usually slow and jerky. In addition, articulation errors occur, and the children have poor vocal quality. Many students with cerebral palsy have delayed language development and impaired hearing. With some students the goal to develop oral communication skills is unrealistic, and they may need augmentative or alternative modes of communication, such as communication boards or electronic speaking devices.

Oral Communications Disorders: Suggestions

The following suggestions may help when working with students with oral communications disorders:

- Invite a speech and language specialist to observe the student in an arts setting to analyze problems the child has during arts activities.
- Ask about alternative communication systems such as communication boards, eye pointing, and mechanical devices and how they can be used in special settings. Learn the proper use, care, and protection of costly equipment.
- Be patient, listen attentively, increase eye contact, let the child attempt to communicate, and avoid any form of ridicule.
- Give the child who has language processing problems time to prepare answers by indicating ahead of time when a question will be asked of him or her.

Stuttering: Suggestions

The following suggestions may help when working with students who stutter:

Speak to the child in a calm, unhurried manner.

- Speak to the child in a calm, unhurried manner.
- Keep the environment as calm as possible. Try to avoid the need for talking in situations that heighten excitement or produce frustration.
- Listen with full attention and patience. Increase eye contact. Let students know you care about what they say. Avoid words or body language that could make students rush their speech.
- Calmly repeat what the student who stutters said if he or she becomes dysfluent. For example, if the student says, "He took my p-p-p-paint brush," you might say, "Did he take your paintbrush? There are more on the table." Avoid having a stutterer repeat the word or sentence.
- Practice commenting on what students are doing, thinking, and feeling instead of trying to engage them in conversation. Avoid questions.
- Increase opportunities for students to talk during episodes when they are more fluent than normal.
- Praise students for things they can do, but not for "good talking."
- Keep track of situations that trigger stuttering. Try to avoid or modify these situations.
- Talk about the child's dysfluency if and when appropriate. Children receiving therapy are most likely trying to accept dysfluency rather than hide it. If not appropriate, never discuss a child's stuttering behavior when he or she can overhear you.

- Don't correct students and/or have them repeat words or sentences.
- Don't demand speech from students if they are crying, injured, or obviously upset. These or any other stressful situations will almost always increase stuttering behaviors.
- Don't put children on exhibition for relatives or friends by having them recite stories, such as "Tell grandma . . . ," or "Say 'hello' to . . . ." When the child feels like talking, he or she will.
- Avoid interrupting stuttering students or completing their sentences. Comments like "slow down," "start over," or "stop and take a deep breath" should not be used.
- Don't discourage students from speaking, even when they are dysfluent. Rather, try to control the environment so students will not feel a need to talk in situations that seem to increase their stuttering behavior.
- Avoid the terms "stuttering" and "stammering," in front of the child. Rather, use descriptive words such as "hesitating" and " repeating."
- Always consult with the speech and language pathologist to determine if the above suggestions are appropriate for a particular child.

Emotional Disturbance

Emotional disturbance refers to a handicapping condition characterized by emotional, social, and behavioral functioning that seriously interferes with a child's educational program. These students exhibit problem behaviors frequently and severely in at least two of the primary environments: the home, the school, or the community. A student may be aggressive, defiant, unable to accept responsibility for actions, or subject to rapid mood swings. At the opposite extreme, a student may be over-inhibited, depressed, or experience anxiety attacks. Some students exhibit autistic-like characteristics.

Emotionally disturbed students require unique individualized programming in order to form positive relationships, achieve academic success, develop self-esteem, and become independent. If possible, the entire learning environment, including curriculum, behavior management techniques, classroom instruction, materials, equipment, related services, and transportation should be controlled. To develop a successful program for emotionally disturbed students, a teacher needs the support of the building administrator, a manageable student enrollment, and ongoing services from all educational and support staff in the building and district.

Emotionally disturbed students require unique individualized programming in order to form positive relationships, achieve academic success, develop self-esteem, and become independent.

Emotional Disturbance: Suggestions

The following suggestions may help when working with emotionally disturbed students:

- Prepare equipment and supplies in advance. Leaving the group may cause chaos.
- Keep count of tools that could be used for self-abuse or injury to others.

- Plan seating arrangements to keep disruptive and easily distracted students out of main traffic patterns and away from busy areas, such as areas near a sink, pencil sharpener, equipment, or bookcase.
- Ask the special education staff for information on current problems and for advice on behavior modification strategies. Establish a procedure with staff to remove an out-of-control student before a crisis occurs. Since you cannot leave the group, decide who will help in such a situation.
- Consider student interest and ability level when planning lessons. Redirect behavior when it becomes too inappropriate, but ignore it to encourage productivity when possible.
- Understand that due to insecurity and poor self-image, emotionally disturbed students may have a low frustration level. They may refuse to solve problems or accept suggestions on how to improve performance or develop a creative idea. They may prefer to discard a project and start over rather than continue to experiment.

Give honest praise and display work whenever possible.

- Give honest praise and display work whenever possible. Anticipate that some students will deny the worth of their work and will not allow their work to be displayed.

Autism: Suggestions

The *autistic* child has a chronic condition characterized by complete withdrawal from social stimuli that results in an inability to relate to people or situations. Its onset usually occurs between birth and three years of age. Autistic children have low tolerance for physical closeness such as a teacher sitting next to them or placing a hand over theirs. Autistic children may have language skills but may not be able to communicate in a meaningful way. They may scream, repeat nonsense phrases, self-stimulate, self-abuse, and throw tantrums. Close supervision is necessary. The following suggestions may help when working with autistic children:

- Keep in mind that because of low levels of motivation and unwillingness to touch unfamiliar objects, you may frequently need to encourage the child to experiment with media or to participate in activities.
- Be prepared for impulsive behavior. Autistic students may eat media, destroy motivational materials or their own work, or strike out at others. Students may also repeat tasks over and over again with no purpose.
- Use the same behavior management procedures as the special educator or support personnel. Time-outs, ignoring behavior, or overcorrection may be appropriate. You may use restraint if students are dangerous to themselves or others.
- Keep choices and procedural steps to a minimum due to the student's poor sensory integration. Otherwise children who are inhibited by uncertainties about their surroundings will be overwhelmed.
- Consider using a multisensory approach. For example, coloring on a textured surface such as sandpaper or corrugated cardboard may appeal to autistic children because it stimulates them kinesthetically as well as auditorily.

- Constantly encourage appropriate verbal responses. For example, name an object and encourage the child to repeat it. Also use sign language to communicate.

Learning Disabilities

Learning disability refers to problems acquiring, organizing, and/or expressing information by EEN students of normal intelligence. This disability may impair their ability to read, write, spell, or calculate mathematically. Learning disabled students exhibit significant discrepancies between their expected achievement and functional achievement. Many are restless, have short attention spans, are unable to follow directions, and are easily distracted and frustrated.

Types of Learning Disabilities

Learning disabilities include such conditions as perceptual handicaps, minimal brain dysfunction, brain injury, dyslexia, and developmental aphasia, all due to disorders existing within the child. This category of disability does not include children who have learning problems due to other handicapping conditions.

Learning Disabilities: Suggestions

The following suggestions may help when working with learning disabled students:

- Demonstrate rather than just describe an activity. Give directions both verbally and in writing. Use printing rather than cursive writing. Use handouts instead of the chalkboard, as many students find it easier to read writing at close range rather than far away. Include picture cues for those who are not reading at their grade level. Don't use a duplicating process that prints in purple, as this color is often difficult to read.
- Present directions in short phrases or sentences. Start with one-step instructions. Have students repeat verbally the sequence of steps to reinforce the process and to help them understand terms such as "first," "next," or "after."
- Avoid figurative language, such as "Now let's move over here" when you actually mean "Look over here." You may be taken literally.
- Be aware that learning disabled students may have difficulty with direction words such as "on," "in," "over," "under," "next to," "left," "right," and "behind." Laterality is often a problem for these students. Visual cues can help illustrate these concepts.
- Recognize that silliness, misbehavior, or daydreaming may be ways of avoiding doing a task or following directions that appear too difficult. Petit mal or absence seizures may be misinterpreted as daydreaming.

Constantly encourage appropriate verbal responses.

Teach through as many senses as possible and emphasize the senses through which a student learns best.

Rather than disciplining, try to help when the student exhibits frustration. If a student has tantrums, find a quiet place where he or she can take some time to calm down.

- Be aware that eye-hand coordination problems may show in drawing, handwriting, or cutting.
- Teach through as many senses as possible and emphasize the senses through which a student learns best. Doing, touching, talking out the steps, and handling make it easier for students to master concepts.
- Be aware that learning disabled students are often arhythmical and have poor motor skills. Learning poems or songs that require rhythmic beats may be a problem. In addition, they may be confused about body parts, have *midline* problems, and have difficulty remembering left from right. The midline is an imaginary line running vertically from head to foot through the middle of the body. Midline problems refer to a child's inability to cross movements from one side of the body to the other over the midline of the body.
- Keep instructions simple. Have the students repeat the instructions you want them to follow. For students who read, written directions or lists may help.
- Be sure you have the students' full attention before you ask them to do something. Limit the number of decisions a student has to make and keep choices simple.
- Help learning disabled students organize tasks. Often just asking "What comes next?" will help.
- Establish classroom routines.
- Be consistent with discipline.
- Minimize disorder, noise, and distraction. Seat learning disabled students close to you, near an aisle, and away from distractions. Discuss with the special educator the use of drapes or hangings, white noise or music, space dividers, and minicubicles.
- Give students time to complete work. Children with attention problems often think and act only in the present and do not always understand the importance of completion.
- Use descriptive praise. Describe what the student has done and how it makes you feel. Praise that does not judge the students' characters or evaluate their personalities makes it safe for the students to make mistakes without fear and to try again without anxiety.
- Provide social settings in which students will be successful. Learning disabled children are often socially immature.
- Understand that learning disabled children often cannot resist touching things and are accident prone. Provide extra supervision. Remove potentially harmful articles after use.
- Be aware that learning disabled students are often impulsive and have difficulty waiting their turn.
- Maintain a sense of humor. You can handle many situations with a touch of humor rather than anger.

Multiply handicapped refers to a combination of two or more handicaps that cause such severe educational problems that a student cannot be placed in a special education program serving only one of the conditions. The student may or may not be ambulatory or have speech. The student may exhibit other health problems such as scoliosis, seizures, or chronic illnesses. The following suggestions may help when working with multiply handicapped students:

- Ask for help from a special education aide or a volunteer. Much of what a multiply handicapped student will achieve in an arts program depends on his or her ability to work independently and the complexity of the media or equipment being used.
- Use a multisensory approach to enhance the student's awareness and understanding. Because multiply handicapped students can have short attention spans, you may need to switch media to keep students interested.
- Control direct contact with materials and keep work areas free of scraps and unnecessary equipment with children who show compulsive tendencies or hyperactivity. This will prevent students from grabbing, crumbling, throwing, or mouthing materials. Use only nontoxic materials.
- Consult physical therapists and special educators about equipment, furniture, and media. Anchor equipment, enlarge the grips on tool handles, tape papers to working surfaces, and, when necessary, attach implements to a student's hand with Velcro.

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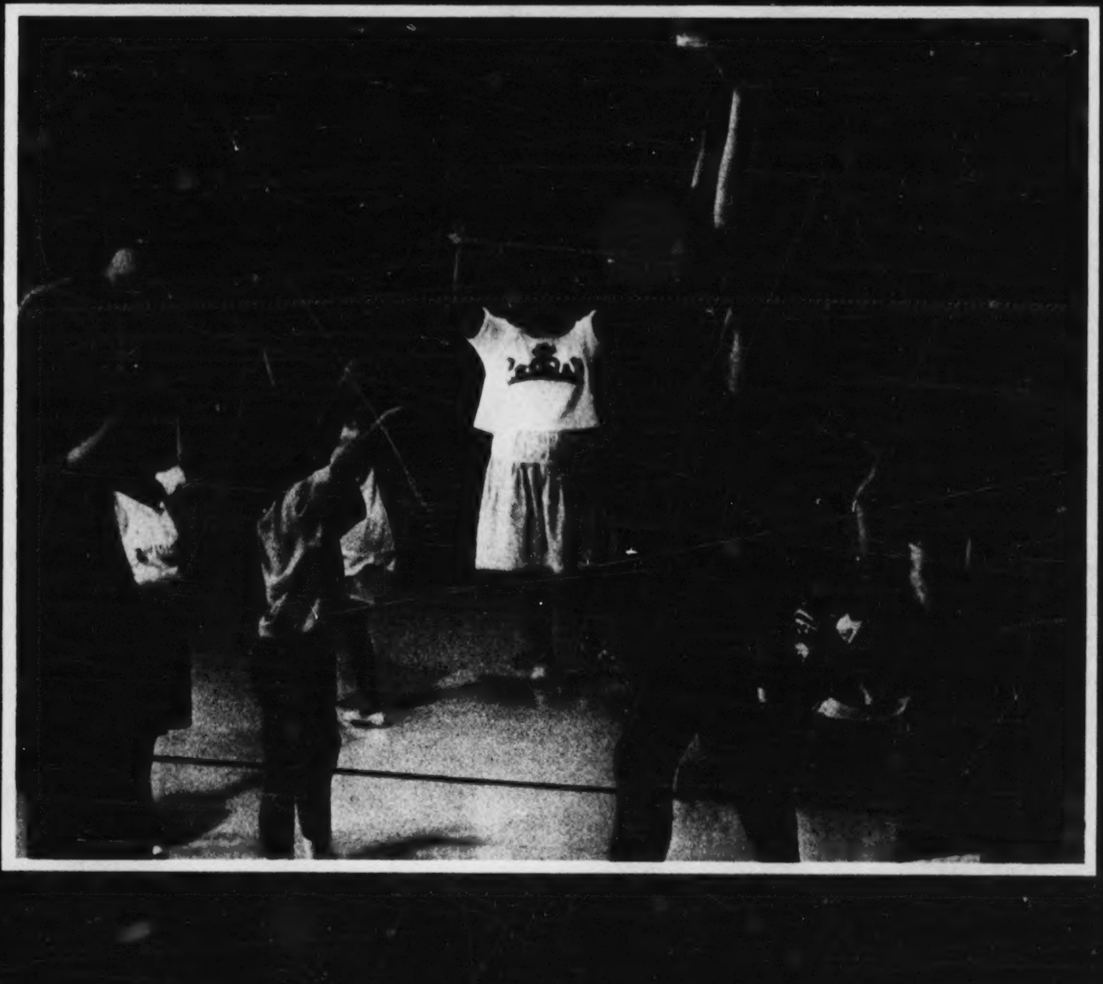

Legal Education Requirements

Two pieces of legislation, Education of the Handicapped Act (20 U.S.C. 1415) and Chapter 115, Wisconsin Statutes, Subchapter V, have attempted to make access to public education possible for all children who have exceptional educational needs (EEN). This is accomplished through identification, educational programming, and appropriate placement of these children. Both federal and Wisconsin laws require the public schools to provide elementary and secondary education for EEN children from ages three to 21. This process includes screening, referral, evaluation by a multidisciplinary team (M-Team), development of an individualized education program (IEP), and program placement. This chapter should be particularly useful for arts educators and classroom teachers who are working with mainstreamed EEN students.

Screening

The state handicapped education law requires that schools have a program to locate and screen all children who are residents of a school district and who have not graduated from high school. Each school board should have written policies and procedures for locating and screening each of the following groups of children:

- those below school entry age
- those entering school for the first time
- those currently enrolled in public and private schools
- all transfer students
- school-age children who are residents of the district and who are eligible to attend school but who are not currently attending school

The board is responsible for inservicing all of the professional staff and providing them with behavioral descriptions which, in terms of frequency, chronicity, or severity, might indicate EEN.

Referral

The school board must ensure that an EEN referral is submitted for each child determined to have EEN as a result of the special education screening program. Parents, teachers, psychologists, social workers, physicians, nurses, or representatives of a social agency may submit an EEN referral to the board. Some legal requirements for referrals follow:

- The board must have written procedures for accepting and processing EEN referrals.
- The EEN referral must be submitted in writing and must include the reasons the referrer believes the child has an EEN.
- Before submitting an EEN referral to the board, the referrer must inform the child's parents that the referral will be submitted. The referrer must also document the manner in which the parents were informed.
- Upon receipt of an EEN referral, the board must immediately forward a written notice of this to the parents. The notice must be written in language understandable to the general public and must be composed in the parents' native language or in the mode of communication most frequently used by the parents if possible. This notice must indicate the date the board received the EEN referral and that the board will send the parents a copy of the child's placement offer within 90 days of the date the board received the EEN referral.
- Schools must process every EEN referral submitted to the district unless the parents refuse to allow evaluation.

Multidisciplinary Team Process

The school board must provide the parents with detailed notice about the multidisciplinary team (M-Team) evaluation process and obtain the appropriate written consent in order to proceed with the evaluations conducted by the M-Team. If the M-Team determines that the child has an EEN, the parental consent continues for future re-evaluations until the parents revoke their consent in writing. Should parental consent for an M-Team evaluation be refused or revoked, the board may initiate a hearing to determine if it should conduct an M-Team evaluation of a child without the parents' written consent. Steps and requirements for the M-Team evaluation process follow:

- The M-Team is appointed after the board receives the parents' written consent for evaluation.
- The school appoints the M-Team, which will evaluate the child to determine if he or she has an EEN.
- The M-Team members, employees of the board, are selected for their expertise in the child's suspected handicapping condition.
- Composition of the M-Team will include at least two persons skilled in assessing and programming for children with handicapping conditions.
- Other members should be knowledgeable in the various areas of EEN if the child has multiple handicaps.
- The M-Team should examine all relevant data concerning the child.
- Parents' perceptions and assessments of the child's functional and skill levels should be included in the data that the M-Team reviews.
- Any member of the M-Team may request additional information or conduct additional tests during the evaluation process.

Artists need to go into the schools with a strong understanding of the strengths of the people they will be working with, not with categories of disabilities.
—Sue Moreland

- Every M-Team member must prepare a written record of the evaluation conducted and of the findings.
- Parents should be involved with and consulted throughout the entire M-Team process.
- Before the scheduled M-Team meeting, parents should be informed of their rights and determine if they wish to bring an advocate.
- Parents should be notified of the date, time, and location of the M-Team meeting within a reasonable amount of time before the meeting.
- The M-Team and parents should discuss and consider all pertinent information, including evaluations and findings of each M-Team member.
- The M-Team should determine if a child has a handicapping condition and, if so, whether the child has exceptional educational needs.
- Based upon the M-Team findings that the child has EEN and recommendations for special education programming, an individual educational program (IEP) is developed before program placement is recommended.
- After the initial M-Team process, a re-evaluation must occur a minimum of once every three years for students continuing in an EEN placement or exiting from a special education program.
- Based upon the M-Team findings that the child has EEN and may need special education programming, the M-Team develops the M-Team report which is forwarded to the special education director or designee. This report recommends the specific services, including related services, needed for the child's special education program.
- If the M-Team finds that the child does not have an EEN, the M-Team report to the director/designee should also include the following:

—an identification of the child's nonexceptional education needs
—a referral to any programs other than special education programs offered by the board from which the child may benefit
—information about any programs and services other than those offered by the board that the M-Team believes may provide a benefit to the child

. . . re-evaluation must occur a minimum of once every three years for students continuing in an EEN placement . . .

Individualized Educational Program

After the board approves the M-Team report indicating that a child has an EEN, it appoints staff to develop an individualized education program or plan (IEP) for the child. The staff appointments should include a person knowledgeable about the child, a person who can interpret the type of evaluation data available, and a person who knows the kinds of program options available in the school district and surrounding districts.

The board must set a date for a meeting within 30 days after the M-Team report is approved. At this time designated staff will discuss with the parent the special education program, related services needed, and will develop an IEP for the child. The following persons should be present at the IEP meeting:

- a representative of the board, other than the child's teacher, who is qualified to provide, or supervise the provision of, special education
- the child's teacher
- one or both of the parents
- the child, if the parents believe the child's presence is appropriate or if the child is of age

If the school board considers putting the child in a private school or if the child already attends a private school and receives or is eligible to receive special education from the board, a representative of the private school should be present at the IEP meeting.

After a review of the child's M-Team report and the recommendations, if any, regarding a need for related services, the IEP committee should include the following in an IEP:

- statement of the child's present levels of educational performance
- statement of the annual goals, including short-term instructional objectives
- extent to which the child will be able to participate in regular educational programs
- statement of the specific special education and related services to be provided to the child
- projected dates for initiation of services and the anticipated duration of the services
- appropriate objective criteria and evaluation procedures and schedules for determining, on at least an annual basis, whether the short-term instructional objectives are being achieved

A board may not provide special education or related services to a child unless the child has a current IEP. The board shall provide special education and related services to a child which are consistent with the child's current IEP.

An individualized education program is a school board's commitment of instructional resources to a child. It is not a contract guaranteeing the accomplishment of the goals and objectives stated in the IEP.

Art specialists who participate in the IEP process should ensure that programs for EEN students are creative, flexible, and able to meet behavioral, aesthetic, and academic goals. They can also identify nonarts objectives that can be met through the arts.

Art specialists who participate in the IEP process should ensure that programs for EEN students are creative, flexible, and able to meet behavioral, aesthetic, and academic goals.

Program Placement

Following the development of the IEP, the special education director or designee must develop and present to the parents a placement offer for the child to receive the proposed special education program. This placement offer must be sent to the parent(s) within 90 days of the date the board received an EEN referral or initiated re-evaluation for the child.

The placement offer from the school board may not be implemented without a parent's consent. Once a parent consents to the placement offered, the consent will also be effective for subsequent placement offers until the parent revokes the consent in writing. What follows are some legal requirements for implementing the child's IEP:

- To the maximum extent appropriate, a child with EEN should be educated with non-EEN children. Educators should give careful consideration to any potentially harmful effect on the child or on the quality of services needed.
- Special classes, separate schooling, or any other program that removes the EEN child from the regular education environment may only be included if the nature or severity of the handicapping condition precludes placement in a regular education program even with the use of supplemental aids and services.
- Alternative programs needed to implement the child's IEP should be available.
- Appropriate nonacademic and extracurricular services and activities should be provided.

The director/designee of special education must specify a location at which the services can be provided to implement the child's IEP. The director/designee must document consideration of the following requirements:

- Special education and related services should be provided as close as possible to the child's home.
- Unless the child's IEP requires a different arrangement, the child should be educated in the school that he or she would attend if he or she were not a child with EEN.
- A child with EEN may be served in a special education program in the child's home, residence, or other location only if there is a physician's or psychiatrist's statement in writing attesting to the fact the child cannot attend school in the regular school environment.

A broad education that includes the arts helps give children a better understanding of their world.
—Paul Ostergard

Parents should review the M-Team reports along with the placement offer to be certain the program meets the child's needs. Whenever possible, parents should observe the program being offered for their child.

Too often, when an educator becomes involved with educational programming for an EEN student, he or she does not have the opportunity to view it from the parent's perspective. The authors of this guide have included a parent's viewpoint about this process in order to offer the educator new insights on the experience. What follows is an account about how one parent felt when she and her son went through the M-Team process (see Personal Account 1, p. 41).

Parental Perspective on M-Team Process

My son, who has Down's Syndrome, entered the public school system at three-and-one-half years old. The referral for his initial assessment/evaluation by the public schools came from the day-care center that he attended as an infant. My consent was needed for the assessment/ evaluation.

The M-Team

The public school staff conducted the assessment/evaluation for the public schools. Some professionals involved in the process included a diagnostic teacher, a psychologist, and a social worker. The initial M-Team meeting was held at the children's center with those persons mentioned as well as staff from the center attending. I requested an advocate to be present, someone familiar with the process to give me moral support. The district in which I reside also provides, within the M-Team, racial representation when the child being assessed is from an ethnic minority and a person who knows the family's language if the language of the family is not English.

I found the initial M-Team meeting and process very intimidating and a highly emotional experience. I still find it an emotional experience that I must handle every three years when my son is reassessed and evaluated for continuation in the exceptional educational program. Sometimes I viewed the M-Team as a group of people telling me what was "wrong" with my child. Although I am a professional educator in art, I found myself asking members of the team to clarify their professional jargon so that I could understand what they were saying. Professionals sometimes forget that parents often don't speak their language.

The M-Team evaluation and program suggestions can determine whether the child stays in the exceptional education program and receives supportive services. Parents may request program additions or modifications during this process. I feel that this is a step in the M-Team process when parents should not be afraid of expressing any concerns or asking any questions that may arise.

The IEP

My son's initial IEP was developed by the staff that would be working with him and was shared with me at the IEP conference with his classroom teacher. I was provided with a copy of the IEP at the beginning and at the end of the school year. Instructional objectives for my son, strategies for teaching the objectives, and percentages of the objectives to be reached were stated in the IEP. At the end of the year, the teacher indicated at what percentage the objectives had been achieved and whether any objective needed to be carried over to the next school year.

My son has had adaptive physical education and music therapy for most of his public school experience. He has had art for three years since the hiring of more art specialists in the elementary schools. Before that he was taught art by his classroom teacher. I requested that the music, physical education, and art teachers attend the IEP conferences whenever possible. This is sometimes difficult because they usually work in more than one school. With the exception of the physical education teacher and adaptive music educator, I have not had a written IEP for my son in music or art; however, I feel that the teachers become more familiar with his functional level and the goals of the classroom teacher by attending the IEP conference when possible. I keep abreast of what is taking place in his classes through scheduled parent conferences during the school year. I feel that the IEP conference is very important and should be attended by the parent(s) whenever possible.

Program Expectations

On the whole, I have been satisfied with my son's program placement. However, I have found that many arts teachers have had no background in working with exceptional education students. Scheduling and time constraints sometimes make it difficult for them to meet collectively to share information and observations regarding an EEN student. While I am sympathetic to the constraints that these teachers face, I expect them to give my son their best. I will be concerned about the following: their level of professionalism, their commitment to educating children, their seeing my child as a person despite his disability, and their communicating with me when there are problems in their working with my child in and out of the school setting.

With increasing frequency, arts specialists are working with EEN students. Sometimes a few EEN students are mainstreamed with nonhandicapped students. At other times the arts specialist provides an arts experience for a self-contained class of EEN students. If a special education classroom teacher teaches the arts, the arts specialist should act as a consultant.

A special education arts license is not required to work with students who have EEN. However, the training required for this license helps prepare the arts educator to understand and accept the needs of this population. Arts educators should attend inservices and workshops provided by their school districts, CESAs, universities, and professional associations to keep informed of new techniques and adaptations for special education arts programs.

5

Mainstreaming

. . . the right of all EEN children to an appropriate public education in the least restrictive environment.

The federal Education of the Handicapped Act (20 U.S.C. 1415) and Chapter 115, Wisconsin Statutes, ensure the right of all EEN children to an appropriate public education in the least restrictive environment. The law refrains, however, from stating what kind of environment is the most appropriate. The law also requires school districts to have a continuum of alternative placements available. In some cases, it is most appropriate for EEN children to be part of a regular class for some or all of their subjects. In other cases, a segregated environment, such as a residential facility or a separate classroom for special education students, may be the least restrictive. Arts education, therefore, takes place in a wide variety of settings.

This chapter describes those learning environments, their characteristics, and the issues they present to arts educators. *Mainstreaming* receives special attention here because of its current popularity with educators.

Definition

The term *mainstreaming* applies to three basic situations. First, it refers to the practice of including EEN students in the same classrooms with non-EEN students. Second, it describes schools in which students having various handicaps are taught in the same classroom. Third, it may refer to situations in which handicapped students mix with nonhandicapped students in nonacademic settings such as the lunch room, the library, and the school yard. The first two situations are examples of "instructional" mainstreaming while the latter is known as "social" mainstreaming. This guide focuses on instructional mainstreaming.

Mainstreaming involves educational programming that provides appropriate learning experiences for EEN children in an environment that also includes non-EEN students or students with different forms of disabilities. This definition means the following:

- Unless specifically discouraged as a result of evaluation procedures, the teaching of EEN children should occur in the regular education learning environment whenever possible.
- The environment should conform to the description of *least restrictive environment* in EHA [s. 300.550(b)(1) and (2)].
- *Educational programming* may be any artistic activity that improves participation in, appreciation of, or understanding of the arts by children with exceptional educational needs.
- *Appropriate learning experiences* are those prescribed by the child's IEP.
- The concept of *impaired functioning level* includes the quality of each student's demonstrated or potential level of functioning within each art form.

- The term *disabilities* refers to the various physical, mental, emotional, perceptual, learning, or other forms of impairment that necessitate special adaptations, materials, or personnel to facilitate the child's participation in an educational experience in the arts.

Goals of Mainstreaming

A major goal of mainstreaming is to expose EEN students to the same skills and information as other students. EEN children who are mainstreamed may gain this information through any special adaptations that may be necessary to allow them to participate fully in an artistic activity. Teachers, support staff, other students, and parents also learn how to maximize the academic progress of children who have exceptional education needs.

Mainstreaming also develops social skills, self-respect, and respect for others. This kind of environment can help reduce prejudices of nonhandicapped students. The EEN child as well as the non-EEN child can also learn how each may contribute to the well-being of the other in a learning environment. They learn ways in which they are alike as they share artistic efforts and expressions. The communication that the mainstreamed situation promotes is as important as the mutual respect generated when artistic endeavors reveal feelings and aspirations that others have not discovered in other classroom activities.

Mainstreaming also develops social skills, self-respect, and respect for others.

Mainstreaming can help children with EEN overcome fears of participating with other children or with other EEN children like themselves. It can develop self-confidence, help children overcome self-consciousness, promote insight, and lead to an improved self-image if the curriculum is planned with these objectives in mind.

On page 48, Table 1 delineates the responsibilities of parents, administrators, and teachers in carrying out an effective mainstreamed program.

Table 1

Arts Mainstreaming Considerations

PARENTS	ADMINISTRATORS	TEACHERS
Have input into the decision to mainstream at IEP conferences or whenever changes in the IEP are appropriate.	Have input into appropriate placement and make proper notification to parents, special educators, and arts specialists.	Have input into the appropriateness of mainstreaming into an arts program of EEN students.
Be aware of schedule changes.	Review scheduling alternatives with faculty involved. Consider class size and timing in regard to materials/unit being taught at placement date.	Work with the administrator on scheduling concerns, class sizes, class dynamics, and unit being taught.
Request and attend programs on your child's area of need and the arts program.	Provide inservice opportunities and/or consultation through staff development programs, release time, PTA/PTO programs, printed materials, CESA meetings, and supervision.	Be aware of resources such as school personnel, publications and organizations. Attend inservices. Keep informed.
Have a copy of current IEP and review your child's records.	Provide parents and teachers access to student records as appropriate.	Review records. Work closely with special education staff to monitor progress on achievement of goals.
Communicate with school personnel on positive and negative effect of programming. Expect an adjustment period when mainstreaming occurs.	Communicate with students, parents, and staff about effects of programming. Be supportive to all concerned.	Keep administration and parents informed on successes, failures, and problems. Set caring, realistic, and consistent expectations for all students.
Show interest in work and behavior reports.	Be available and advise educators whenever appropriate or requested.	Teach nonhandicapped students skills and strategies that will enable them to relate to the mainstreamed student(s).
		Plan activities that are appropriate for the individual's functional and interest level, using a variety of instructional approaches and materials to reach the goal desired.

Educators plan the education of many EEN students by integrating a wide variety of programming into the school day. In some cases, an entire class of these students moves to another room for instruction in a particular subject area. In other cases, individual EEN students receive instruction in some subjects from a special education teacher in a self-contained classroom and in other subjects from a regular education teacher in a regular classroom. A third alternative involves a teacher of a particular instructional area coming into the special education class. A child with EEN might also be placed primarily in a regular classroom and receive some instruction in specific skill areas from a resource teacher. Or, this child could be fully integrated in a regular classroom program.

With each type of program, corresponding models of arts programming exists. The following models are included as a guide for evaluating and improving arts programs and maximizing existing resources.

Model Number One. A specialist certified in arts in special education may provide arts experiences to a class of EEN students in a self-contained classroom or in an arts classroom. Although the special education teacher can communicate directly with the arts specialist regarding goals, activities, and the individual needs of students, the primary responsibility for the arts experience lies with the art specialist.

Sometimes art teachers who lack special certification but are interested and have experience in working with EEN students will carry out this program. At the other extreme, adaptive art educators, specifically trained in therapeutic arts with EEN students, will work in this type of program.

The arts should be available for all . . . to enjoy . . . we need to highlight even more effectively those local model efforts which demonstrate ways to make the arts more available.
—Frank Hodsell

Model Number Two. An arts educator and a special education teacher may team-teach within the self-contained classroom. Both teachers share responsibility for the arts experience. The arts educator might begin an art unit in the classroom that the special education teacher presents during art periods throughout the next week or until the arts educator returns with another unit. Sometimes arts educators and special education teachers teach art together.

Model Number Three. The experience provided by the arts educator is integrated into the academic curriculum provided by the special education teacher. In this case, each supports the goals and content area of the other. This type of integrated service is also possible in programs where the classroom teacher holds dual certification in the area of exceptional education needs and in art in special education or adaptive art education.

Model Number Four. The special education teacher may provide arts experiences within the self-contained classroom with or without the support of arts educators. The arts program may be a separate unit, a vehicle for teaching academic material, or a random, unstructured activity.

Support from art educators may take varying forms. An arts specialist with art in special education certification or who has adaptive art education training may serve several classrooms or schools. The specialist may suggest approaches and adaptations, support the individual educational plans of the students, and work with individual students. Educators can use the specialist as a resource in planning the arts program when special arts classes are not available.

The special education teacher supports the goals of the arts educator by providing information about the EEN students' needs.

Model Number Five. EEN students may be mainstreamed into regular arts classes rather than being taught solely within the self-contained classroom. The special education teacher supports the goals of the arts educator by providing information about the EEN students' needs. In some programs, an adaptive art educator or teacher with certification in arts in special education consults with the arts educator. Students working with an educator in self-contained classes may be mainstreamed into the regular arts classes after they have developed art readiness skills.

Model Number Six. Other personnel may provide support. Occupational and physical therapists can advise on the adaptation of equipment and materials. Program aides, parents, and volunteers can accompany individuals or small groups of students from self-contained classes to a regular arts class and can assist the regular arts teacher.

Model Number Seven. Arts programming may exist outside of these classroom structures. Artist-in-the-schools programs, special arts festivals and events, and field trips to art museums, studios, and workshops, for example, can all meet the needs of special populations.

Supervision, Consultation, and Monitoring

The roles of administrators, regular art education teachers, special educators, and regular education teachers are crucial when dealing with the EEN student in a mainstreamed setting.

School administrators should support special education programs, provide an adequate number of trained and experienced teachers and aides, appropriate facilities, instructional aids, equipment, and materials.

Arts educators should maintain ongoing lines of communication with the other staff, EEN students, and these students' parents. They should fulfill the following responsibilities:

- Provide a current copy of local and state art curriculum to EEN staff.
- Become familiar with EEN students' files prior to placement.
- Participate in the development of IEPs.
- Communicate program and placement suggestions to EEN staff.
- Maintain ongoing lines of communication.

- Be open to instructional adjustments for mainstreamed students.
- Be flexible on grading policies.
- Include the EEN student in classroom activities.
- Assist EEN staff in preparing other classmates for accepting EEN students.

The *special educator* should communicate with both the child and the arts educator when exceptional students are educated in the mainstream. He or she should fulfill the following responsibilities:

- Present or assist with inservice programs.
- Notify arts educator of student placement.
- Develop the IEP with regular education teachers.
- Provide adaptive materials and equipment.
- Suggest appropriate seating arrangements.
- Provide back-up services and facilities as required.
- Provide a program that will help nonhandicapped students accept the handicapped student into the classroom.
- Determine the EEN student's mastery of each IEP objective together with the arts teacher.
- Consult regularly with classroom teachers.
- Be present in a mainstreamed setting with the student if necessary and if possible.
- Serve as an advocate for the EEN student.

Staffings

Some school districts schedule informal meetings called *staffings* to encourage communication among the educational, therapeutic, and support staff who work with a particular EEN student. Staffings differ from M-Team meetings in that EHA 20 U.S.C. 1415 does not mandate them, and that they do not require written reports from participants. A building administrator, principal, or a staff member can organize these meetings.

Each school year quarter, staff members typically receive forms to list the names of EEN students about whom they are particularly concerned. The staff returns these forms to the staffing organizer who develops a schedule. Normally, no more than four staffings a month are scheduled.

The involved staff assembles at a convenient place where the member requesting the staffing for a particular child chairs the discussion. Written records should be kept at all meetings. Locally developed forms are often used. Each staff member then describes the child's progress and problems. The staff suggests approaches to behavior problems and learning styles, and develops short-term goals. These meetings help develop staff cooperation. Moreover, they establish consistent methods that improve the child's progress.

Only through art can we
emerge from ourselves
and know what another
person sees.
—Marcel Proust

Adapting the Learning Environment

The ability of a student with an EEN to participate successfully and securely in a mainstreamed or integrated classroom depends largely upon the structure of the classroom and learning experiences. The teacher's and the child's willingness to adapt to this environment is crucial. These adaptations may seem difficult in the short-term, but have long-term benefits for everyone involved.

Adaptations for Mainstreaming

Some adaptation for mainstreamed classes follow:

- Use a buddy system or table system.
- Vary the level of activity in a sequence of projects. For example, make sure that a high success project comes right after a long, hard project.
- Teach table by table and change the emphasis or concept if necessary.
- Use a concept approach instead of a specific activity or media focus, and make more options open and available to more children.
- Avoid power struggles: do not draw attention to small infractions of the rules but immediately handle any big problems.
- Try to "get into the head" of the troublesome child. Develop insights by walking around the room (alone, during free time), mimicking his or her behavior style, drawing his or her portrait, or creating a project while thinking about the child and his struggles.
- Be ready for anything.
- Freely provide encouragement and do not call attention to negative behavior. Notice more good things about the child and call attention to those things.
- Make sure the first contact with the child is a positive one.
- Be ready with an answer for the other students who suspect the special child is being treated differently and therefore unfairly from their perspective.
- Make the art activity "me"-centered or body-centered so that it fits into the dynamics of the child and is meaningful. For example, if the project is about butterflies, be sure to include something personal in the motivation, such as asking the child what it would be like to be a butterfly, asking the child if she or he ever saw a butterfly, or asking the child how she or he would move like a butterfly (by moving or by imagining it).

Flexible use of personnel can greatly improve the mainstreamed environment.

- Flexible use of personnel can greatly improve the mainstreamed environment. Oral or sign language interpreters, and/or notetakers in the case of the hearing impaired, may need to accompany the EEN child into the mainstreamed class. The mainstreamed classroom can often provide EEN students an opportunity to learn from peer tutors in their social group. In such an arrangement, the teacher should take care not to impose the needs of the EEN child upon the non-EEN child at the expense of either child's learning. The educator should also discuss the possible need for a special education program aide to accompany the child with exceptional educational needs to each classroom or learning environment the child enters in his or her school day.

Environment

Adapting the physical environment means making changes not only in the physical properties of the room, but also adjusting the number and arrangement of people who share the room. Recommendations follow for adapting the classroom environment to meet the needs of EEN children:

- Arts classrooms should be physically similar to other classrooms. For example, they need to provide adequate space for a wheelchair for EEN children while all other aspects of the physical space remain normal.
- Where possible, a special room or area should be available for giving individual help with problems related to a child's handicapping condition. Some children, for example, cannot handle the visually and auditorily stimulating atmosphere of the typical arts classroom and need distraction-free work space. It helps to have an area not completely isolated from the group or activity where an over-stimulated child can work. Other children have problems with insufficient stimulation and need instruction in more than one mode. For example, teachers should give directions through demonstrations and graphic representations as well as verbally.
- Physical adaptation of the room must meet the minimum requirements to accommodate EEN children while avoiding unnecessary inconvenience or distraction to other students. For example, if a wheelchair ramp is provided, it should not extend into the heavy traffic areas, nor should it replace steps or other accommodations normally expected and used by non-EEN children.
- The number of students in a mainstreamed class must not be so large that it prevents the teacher from providing individual guidance where needed. At the same time, the class size should not be too small to allow realistic development of group interaction. The teacher should account for social and emotional factors in constructing classroom groups, especially at the high school level.
- In some situations, such as concerts, the teacher should allow students with an EEN to select their own seats.

. . . account for social and emotional factors in constructing classroom groups, especially at the high school level.

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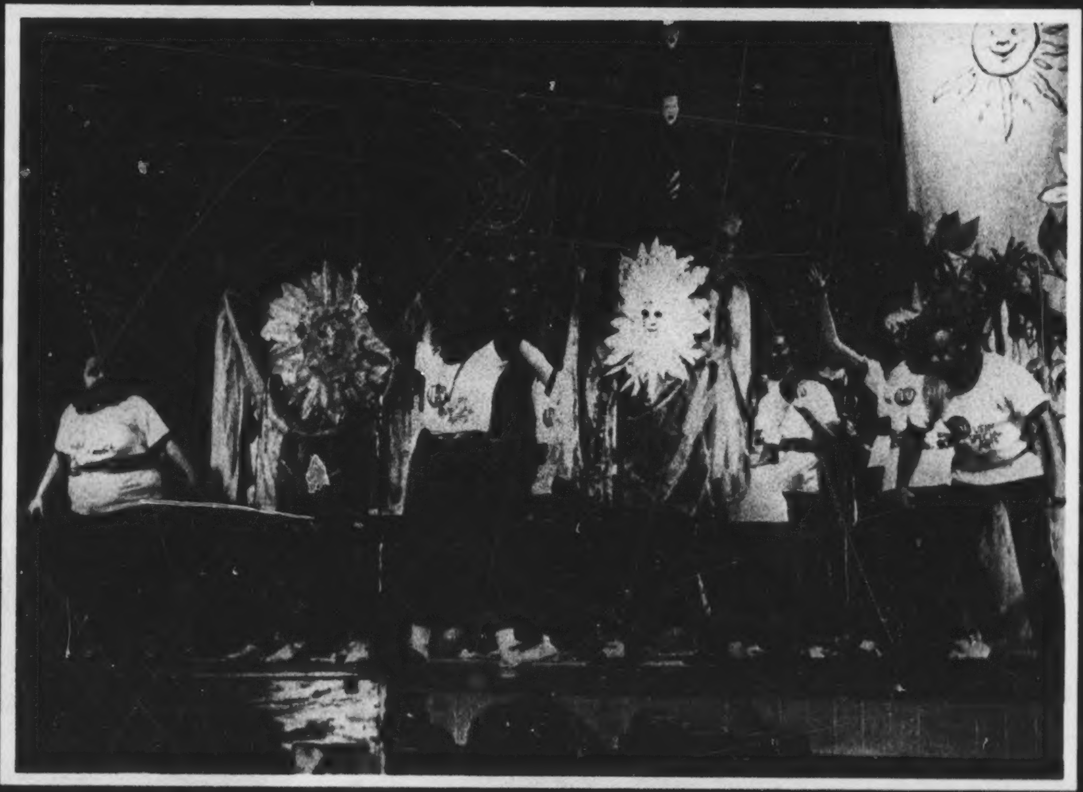


Arts Access for All Children

> *Only when every child in our society can be assured the opportunity to share in an appreciation of the arts can all of us claim a share in the wonder of the talent, the creativity, and the joy of every child.*
> *—Jean Kennedy Smith*

In art, individuals can achieve success through development of differences rather than extinguishing these differences. The opportunity to participate in a variety of arts experiences as part of an educational program can lead to remarkable strides in a student's academic, social, emotional, and physical skills. Quality programs in the schools can prepare the students for involvement in the cultural activities within the home and the community. The art teacher, classroom teacher, and special education support staff need to cooperatively plan for the mainstreaming of the physically challenged child into art activities. The arts provide several unique opportunities for success oriented and confidence building encounters for the physically challenged child. By having the art teacher involved in the multidisciplinary team (M-Team) process and the preparation of the individual education plan (IEP), the teacher becomes aware of the child's capabilities, as well as limitations. The art teacher can draw upon the collective expertise of the physical therapist, the occupational therapist, the classroom special education staff member, or rehabilitation engineering staff.

Drawing upon the collective expertise of professional staff within the school assists the art teacher in working thorugh the child's capabilities to find adaptations that will overcome limitations. It is important to understand what the child's limitations are and how they affect the positioning of the child and the child's ability to function in the classroom.

There should be a collaborative team effort among all the individuals involved. The inability of more severely disabled children to transfer and initiate new skills requries staff members to understand each other's discipline and to work together to generate an appropriate program plan (IEP) for each student. Communication and coordination are essential. This section complements Section 7 by describing the foundation upon which the art forms are taught.

Teaching the Arts

People create art to make meaning, to express feeling, and to share ideas. While valuable for students to interact with and learn to appreciate great works of music, dance, drama, and visual art, it is also important for them to have an opportunity to create art and to enjoy the adventure of discovery and awareness that drawing, singing, moving creatively, or role-playing can bring.

The typical arts education program can help all students achieve proficiency and understanding in the arts. When students participate in a variety of arts activities such as music performance, creative dramatics, rhythmic and creative movement, or visual art production, they develop a mode of artistic expression and a heightened level of aesthetic sensitivity. Through such experiences students can achieve a degree of self-realization and control of their environment, both important to students with exceptional educational needs.

People with handicapping conditions often face the intentional and unintentional discrimination of other people and the "system." Fear, ignorance, lack of experience, and inflexibility most commonly cause discrimination. Unfortunately, those limited by handicaps sometimes must deal with limitations others unnecessarily impose on them. However, a good educational program can help eliminate unnecessary limitations. A valid educational objective is providing the child with an opportunity to develop "spectator skills" in the arts, as well as an appreciation for the arts, even though the child cannot actively participate in some aspects.

Teaching Through the Arts

Besides the importance of each art form as a discipline, students may achieve certain nonarts goals such as self-awareness and self-esteem through the arts. The arts can bring a holistic element to education and help integrate programs such as language arts, the sciences, and social studies in a meaningful way. Both arts and nonarts goals can be achieved jointly to the student's greater benefit. Arts can contribute to the development of personal, social, and psychomotor skills. Through the arts a student can also grow in the ability to solve problems, to concentrate, and to develop greater sensory awareness and self-control.

Creative Arts as Therapy

Specialists in the creative arts may serve children with physical, mental, sensory, emotional, or learning handicaps in the schools. Creative arts therapies use creative expression to work toward change in psychosocial, behavioral, cognitive, and perceptual functioning. Art, music, drama, and dance educators are trained in diagnosis, assessment, and treatment approaches using a balance of the child's strengths and weaknesses. Through guided participation in the arts, behavior is modified to maximize educational gains. The adaptive art educator can then consult with the teacher on planning and implementing learning experiences for the child with special needs.

The creative arts therapies and arts education, whether music, dance, visual arts, drama or creative writing, exist together on a continuum. Two opposite extremes are the therapist concerned primarily with the art form as a diagnostic tool and treatment and the arts educator primarily concerned with the teaching of the art for art's sake. Most education and therapy programs lie somewhere in the middle of the continuum with overlapping functions. Each art form, in therapy and in education, has its unique characteristics, materials, and approach.

Art could be the one bright light in the curriculum—the time of day or week when children can, when they are capable, because an accepting adult celebrates each one's efforts.
—Peggy Davison Jenkins,
Art for the Fun of It

The Creative Process

Individuals have the need to express their ideas and feelings creatively about personal experiences. The arts provide one of the few arenas in school to satisfy this need. Rather than the stereotyped definition of creativity as being talented or gifted, the arts incorporates a broad understanding of creativity which centers around its importance and value for educating children.

> *. . . the arts incorporates a broad understanding of creativity which centers around its importance and value for educating children.*

Producing new forms and expressions differs from learning existing knowledge. A child grows from the satisfaction of manipulating and gaining control over materials and events, from circumstances in life, and from communicating this experience to others. The satisfaction from creating in the arts readily transfers to other areas of learning.

Creativity can involve definite steps for even the youngest or most handicapped child. The child must first identify with the idea being presented. The child must also achieve control over the materials and processes used in the expression of the idea. The child must then organize the materials of the art discipline into a form to express the idea. Finally, the child must evaluate how effectively the activity communicated the idea to others as well as how enjoyable it was.

Arts educators can tap the child's desire to create by encouraging exploration of the world through a wealth of new experiences, symbols, sounds, movements, and imagery. If a child cannot explore the world due to various handicaps, learning is hindered. The creative adaptive arts educator can then help the child turn outward by using his or her skills and processes primarily to help the child adapt to the learning environment. The art educator achieves this by opening sensory and productive avenues of learning which may be blocked.

While the therapeutic approach requires specialized training, attention to the creative process that underlies almost all learning does not. A sensitive educator frequently provides the needed external conditions, such as psychological safety and freedom, for the creative process to function in the learning environment. Children are more likely to risk expressing their ideas and feelings in a safe atmosphere of acceptance, worth, and empathic understanding, and in the absence of external judgment. Children will also want to take risks if they see that teachers accept their peers for their creative ideas. Classmates can also promote a positive atmosphere by accepting their peers' creative ideas. If children perceive the creative experiences as intrinsically good for the self, rather than an external reward, they are more likely to value the experience and want to continue to express themselves. While children's behavior may need to be limited by the learning environment, their symbolic expression need not be. The educator should permit children to be wrong, afraid, unconventional, or confused for creativity to flourish.

Materials, Tools, and Equipment

Since materials and equipment have a major role in arts creation, the arts educator must continually evaluate them from the EEN child's perspective. The educator should consider what it would be like to be that child and which tools or materials the child would most appreciate. Typical adaptations for physically handicapped children include raising or lowering tables, providing lapboards on which to work, or wrapping handles of tools with foam rubber for a better grip. For hearing impaired children, written instructions, story lines, scripts, or words for songs are helpful. For visually impaired children, contrasting colors of paper or sand added to paint provides relief texture. Emotionally disturbed children feel more secure if materials are immediately available and in exact quantity. The hyperactive child may benefit from having a tray with sides to work within that gives secure, contained limits. Some suggestions for using resources follow:

- Many resources are available to help teachers find and adapt appropriate tools and equipment. Educational suppliers now include adaptive equipment in their catalogs for use in general and arts education, as well as in special education. Newsletters and literature from professional organizations are other sources of information on adaptive equipment.
- Materials adapted for handicapped use, such as braille sheet music or modified writing or drawing instruments, should be limited to those students for whom they are intended. Discourage nonhandicapped children from too frequent use of this equipment, which might deprive EEN children from its use. However, it may at times be meaningful for the non-EEN child to see and feel what it would be like to use these adaptations.
- Materials, tools, equipment, and furniture should be sturdy to minimize negative experiences for emotionally disturbed or other students with sensory handicaps.

The arts are a right, not a privilege, and no citizen should be deprived of the beauty and insights into the human experience that only the arts can impact.
—National Endowment for the Arts Resolution 1973

Activities

Educators can teach any lesson through a variety of approaches, activities, and materials. This is especially true for arts experiences which create new expressions rather than transmit information. The arts educator can either adapt materials or the goals of a lesson for a special child. With materials adaptation, a teacher determines what other materials or equipment will teach the same goals to the special child. With goal adaptation, the teacher considers what other goals will be met for the special child using the same materials as the entire class. Some suggestions for adapting activities follow:

- Use a scaled-down version or an alternative approach to an arts activity if the mainstreamed child finds it too difficult. For example, a child who has difficulty cutting with a scissors can tear the paper instead until he or she learns to use the scissors.
- Explain physical and other adaptations made in teaching techniques to all students before expecting the class to respond correctly to instructions.

Using auditory cues, in addition to manual directions while conducting a musical ensemble, for example, is an adaptation that might assist visually impaired or mentally retarded children.

- Make a task analysis of the activity. Write into your lesson plan just what patterns of motor activity are required to achieve the task. That way, by observing the child work, you can pinpoint the problem exactly. For example, you may notice that in the moment a child is told to borrow the scissors a behavioral problem develops.
- Make adaptations in the sequence of projects or lessons. For example, a quick and easy project right after a longer, more difficult one will help easily frustrated children maintain involvement and confidence.
- Modify patterns of teaching methods within the classroom. In a large art room, for example, each table might be involved in a different step of the lesson. The lesson could require students to work with partners or in small groups so that less able students participate in a successful learning experience.

Other General Adaptations

The arts educator should work with the special education teacher or the EEN child's regular education teacher when designing adaptations. In this way, the arts educator can find out what behavioral management program, if any, is used in the child's primary classroom and can adapt the approach to the mainstreamed classroom. In general, attention to positive behaviors, ignoring negative ones, and continuous encouragement are especially useful behavior management techniques.

Without aesthetic education we miss one of the most characteristic as well as one of the most precious things in the real world.
—John Dewey

Finally, if the first contact of the handicapped child in the arts classroom is positive, the child will participate in future experiences from a base of trust and support instead of fear and defensiveness. The attitude of all involved—teacher, handicapped students, and other students—creates a successful adaptation. (See Section 7 for specific information on adapting materials, tools, equipment, and activities for selected art forms. See also Sections 3 and 5 for ways to adapt materials and environments).

Positive and Negative Statements

Providing an environment for creative learning means more than just providing materials or activities. Attitudes sensitive to the children's self-concepts as well as effective role modeling greatly encourage learning within the creative process.

Some statements that encourage creativity follow:

- You can do it if you keep trying.
- We learn by our mistakes.
- That's a good idea!
- How nice that you figured that out by yourself.
- I'm proud of you when you try something different.
- You do that very well.
- What's another way to do this?

- Try it yourself first, and, if you need help, I'll help you.
- Let's try anyway.
- You really know how to use your imagination.

Some statements that discourage creativity follow:
- Can't you ever do anything right?
- You do it and I'll give it finishing touches.
- You'll only lose it.
- Don't ask such stupid questions!
- You've wasted the whole tablet!
- Where did you get such a silly idea?
- That's a dumb thing to use it for.
- Why don't you ever think?
- Why can't you be careful?
- Come on, finish up, you slowpoke.

Art Education as a Therapeutic Experience

The same art experience can serve both educational and therapeutic goals. The approach, not the art materials themselves, makes the difference. For example, in one adaptive art program in a public elementary school, the art teacher and therapist worked as a team to decrease the EEN student's isolation from the environment. The therapist's efforts supported the teacher's need to help the mainstreamed child succeed in a large, regular art class. This approach proved effective in the long run.

In this case, the art teacher addressed the mainstreamed children's difficulty in working with clay. Several weeks before the class started clay work, the therapist used this material with these children in their adaptive art eduction group. The purpose was not to teach specific skills, as the art teacher would do later. Rather the therapist sought to familiarize them with the clay and to help them use it as an outlet to release their tensions and inhibitions. As the therapist worked with them, the children released these feelings. These children found it difficult to learn a certain skill if a stimulus completely flooded their senses, which caused them to feel helpless as they watched other children create successful products.

. . . the aesthetic experiences of art helps us eliminate from awareness some of the meaningless and unorganized visual and mental stimuli of our daily lives.
—Otto Rauk

In a small group, the children pounded, smeared, and pinched the clay; created continually changing products they could share or destroy; explored the effects of the clay on their mental imagery; and tested out the appropriateness of certain behaviors on their peers. After they joined their classmates in the large art class, the art teacher told the therapist that they were "just regular kids." Furthermore, instead of their usual attention-seeking and distracting behaviors, these children now had the confidence and self-esteem of "clay experts" and were eager to help others who had difficulty making a clay product.

The above approach is just one example of how adaptive art education can enhance general education. Long used in the treatment of mentally retarded children and emotionally disturbed children, adaptive art education is also practiced with learning disabled, speech and language delayed, hearing and visually handicapped, and so-called normal children in educational settings. Cognitive skills, such as the ability to perceive, analyze, imagine, or create, are extremely important in the basic acquisition of language and ideas. These also are important art skills and a basic part of adaptive art programming.

Art experiences that promote self-concept often will carry over to other learning areas.

EEN children often experience feelings of failure and incompleteness as when they fall further behind their peers each year in school. These negative feelings, if not dealt with in school, can overshadow their attitudes toward all learning. EEN children may gain pleasure, success, satisfaction, and recognition in the arts while they may not in other instructional areas. Art experiences that promote self-concept often will carry over to other learning areas. Many of these objectives can be met by arts educators or classroom teachers who employ adaptive art education techniques.

Arts Programming in Exceptional Education

The following relates some specific ways that arts experiences can benefit the special needs of handicapped children according to their disabilities. Teachers may already have included these goals on the child's individualized educational program (IEP) without realizing they could be achieved through nonverbal arts processes. Arts programming may include these suggested goals but must also adapt to the individual needs of the particular child.

Arts Programming Goals

Learning Disabled

- Improve problem solving using multisensory cues to reinforce concepts.
- Provide high-success, low-frustration activities.
- Supply specific and direct language integrated into the art process.
- Provide consistent and sequential stimuli.
- Use task orientation to strengthen specific weakness.
- Integrate perceptual, fine, and gross motor skills and visual discrimination.
- Develop sequencing, predicting, selecting, and conserving abilities.
- Provide high motivation to improve attention span.

Emotionally Disturbed

- Use a behavioral approach to correct or compensate for disability, poor self-concept, chronic fears, obsession, and lack of trust.
- Provide an outlet for emotional expression.
- Encourage the release of tension, aggression, and fantasy.
- Promote self-worth, merit, and confidence.
- Assist group interaction designed to improve social skills.

- Use high structure to develop an ability to make appropriate choices.
- Maintain optimal motivation for learning by avoiding both excessive and premature absence of anxiety.
- Promote learning by insight, conditioning, and identification.
- Remove cognitive interferences, for example, rigid range of expression, fluctuating reality testing, and vulnerability to regression.
- Produce causal thinking leading to behavioral control.
- Rechannel otherwise destructive impulses.

Mentally Retarded

- Provide concrete, structured, and repetitive art activities.
- Reinforce general learning with a multisensory approach.
- Integrate eye-hand coordination, and fine and gross motor skills.
- Develop self-awareness, body concept, and awareness of environment.
- Encourage independence, decision making, and mobility.
- Facilitate creativity and problem-solving through discovery of individually preferred materials and processes.
- Increase exploratory learning.
- Improve independent and autonomous functioning, and help students work toward feelings of confidence and mastery.

Hearing Impaired

- Create an environment conducive to visuo-spatial learning.
- Utilize a "total" communication system and multisensory cues.
- Improve listening and attending skills.
- Develop self-confidence and self-esteem.

Visually Impaired

- Develop "obstacle sense" with auditory and tactile cues.
- Utilize a total sensory approach.
- Develop active listening and attending.
- Conceptualize learning through focusing on tactile exploration of critical features of objects.

Physically Handicapped

- Help the understanding of abilities and strengths as well as limitations of freedom and independence.
- Provide opportunities for self-exploration and achievement.
- Improve awareness of personal space and body concept in relation to environmental space.
- Improve self-image and self-confidence.
- Adapt an approach to physical barriers.
- Use high success experiences.

Mainstreamed Students

- Improve self-image and confidence.
- Provide opportunities to develop trust in learning situations.
- Locate and strengthen learning potential though arts activities.
- Promote success in other areas of the curriculum.

- Improve an attitude toward self and others as well as total school experience.
- Provide safety and a less threatening, more dependable group context in which to explore self and behaviors.
- Develop a sense of achievement through others' appreciation which may transfer to many other learning situations.

Three Case Illustrations

The following cases document how adaptive arts education benefited children who were learning disabled, emotionally disturbed, and multiply handicapped respectively.

Changing Perceptions: Bryan (LD). Bryan learned extremely slowly. He was quiet, shyly withdrawn, inattentive, and always seemed somewhere else in his dream world. When he first began adaptive art education, he was not happy to be there because of his disastrous experiences in art classes. He had difficulty communicating what he needed and was constantly teased or dealt with impatiently. He disliked art class for these reasons, and also because he had underdeveloped fine motor skills. This was due to palsy in his hands, making the handling of art materials difficult.

Adaptive art goals were designed to help Bryan improve perceptual, cognitive, and motor skills. Learning is often blocked by the inability to perceive, analyze, visualize, imagine, compare, or create. Arts procedures can instill a sense of cognitive operations into the student including grasping of essentials, simplification, abstraction, problem-solving, and putting things in context.

> *The arts are a primary vehicle through which children express their feelings and beliefs. They need to celebrate their faith through drawing, painting, sculpture, music, poetry, dance, and drama.*
> *—Robert Tarrell*

Bryan needed to develop an accurate perception of himself. As a child who depended upon the perceptions of others rather than his own, Bryan's perceptual difficulties made him feel isolated and unable to conceive of himself being among others. Underlying emotional issues complicated his learning even more, as learning disabled children tend to have a poor self-image and lack self-confidence.

Because Bryan hated art, he dragged himself to his first sessions and proceeded to withdraw into his dream world. Bryan disliked cutting and pasting, which required manipulative skill, but this became less difficult once he had the opportunity to express himself on a subject very close to his heart: trucks. For many sessions, Bryan explored his love of trucks in numerous forms and expressions: collage, drawings, paintings, murals, and three-dimensional structures. The class created whole backgrounds for his trucks complete with his own taped truck noises of gears shifting and tires squealing.

Furnishing Bryan with visual and auditory images of trucks laid the goundwork for concept formation, his central difficulty in learning. The art experience encouraged him to learn through exploration, use his strengths in visuo-spatial thinking, take an active role in his development, think for himself, and depend less on others.

Once he had formed a learning structure as a framework for his experience, Bryan could think positively of himself in relation to others in school. He then could acquire the capacity to compare himself to others, find himself adequate, control his behavior, and adjust his emotions. This increase in self-esteem had a carryover effect on all areas of his learning, especially those that required conceptual thought.

Art teaches nothing, except the significance of life.
—Henry Miller

Rage: Bruce (ED). The relationship between cognition and affect or emotion also may be a crucial factor in a child's ability to learn. The learning problem in this case involved working through a boy's antagonistic responses that hindered appropriate behavior. In Bruce's case, his early artwork revealed overwhelming, poorly defined, free floating anxiety that invaded all his attempts to function normally in class. Adaptive art education helped him define and elaborate on his feelings and reduce them to realistic proportions. Furthermore, for Bruce the artwork itself was a vital, less threatening form of expression that helped him work out his problems and portray them concretely.

Bruce, a severely disturbed boy with a violent temper, was so uncontrollable he spent his school day isolated from the rest of the school children. He was extremely distrustful, manipulative, calculating, anxious, and explosive. He perceived himself and others in the classroom unrealistically due to his own rage and destructiveness, which he projected onto other people in order to control his anxiety. Bruce perceived the world as violent, so he could not learn anything about it without being overwhelmed by his insecurities and defenses.

At first Bruce could not tolerate the adaptive art education class and his inevitable breaking of prescribed limits marked each session. Highly structured limits in this group were an important aspect of therapy because they defined the boundaries of the group and tied them to reality, reminding the child of his responsibilities to himself, to others, and to the therapist. Bruce's initial involvement in therapy never lasted longer than five minutes each session.

However, art offers a safe place to express conflict, rechannel destructive tendencies, and try out new behaviors at minimal risk. Bruce recognized the potency of the art materials and desperately wanted to be a part of the group. Compromising, he joined the group but elected to separate himself from the others through physical distance by working on the other side of the classroom. In this way, Bruce, through a form of "parallel play," would imitate the others' movements, but not interact with them because he still perceived them as unsafe. Yet he obtained some vicarious satisfaction from group membership.

Gradually the physical space between him and the rest of the group lessened, and with it slowly emerged a different boy who took a few risks, and not only learned to solve problems though the art process, but also learned to pose them. Bruce decided for himself whether to accept his isolated life or find the means to change it, thus adapting to the reality of school.

Finally, Bruce began to explore his relationship with the adaptive art educator. He originally perceived the adaptive art educator as a powerful, dangerous enemy who could control him when he could not control himself. He continually tested the adaptive art educator to see if she would still exist for him, no matter how many times he "destroyed" her by ripping up the artwork she had just praised, tipping over his desk suddenly, shouting at her, and inventing fantasies of how he would murder her. Because she was willing to set limits, yet tolerate and accept him no matter how horrible he was, trust gradually developed between them. With this trust came a shift in Bruce's regard for other students and a gradual trust in himself. He was now ready to learn.

Learning Through the Senses: Lisa (MH–Multihandicapped). Lisa, a nine-year-old multiply handicapped girl, was diagnosed as educable mentally retarded with speech, hearing, and visual disabilities. She wore thick glasses and had hearing aids in both ears. She worked in a multicategory classroom at the pre-first grade level. In addition, emotional difficulties complicated her development, originating from the first three years of her life when she suffered extreme neglect, starvation, dehydration, and the death of her mother.

A multiply handicapped child such as Lisa has particular difficulty relating to the learning environment because sensory stimulus and perceptual information are not received accurately through the senses or contact functions. Being unaware of the outside world led to continual preoccupation with her inner world, cutting off learning potential, and predisposing her to rigid, defensive behavior.

Lisa had movements and expressions in therapy typical of a child with mental, visual, auditory, and speech defects. She still scribbled despite her nine years. These drawings were restricted in size, pressure, and kinesthetic freedom, as if she did not trust her movements to be her own or to occupy a definite space. A child with perceptual and sensory difficulties will naturally depend more on contacts between herself and the environment. Limitations in self-confidence, identity, and secure boundaries aggravated Lisa's emotional needs and cognitive functioning.

The artist finds a greater pleasure in painting than in having completed the picture.
—Seneca

Experiments in sensory deprivation in humans demonstrate the important link between sensory stimulus and mental functioning. When subjects are deprived of all contact between themselves and the outside world, they attempt to restore the missing stimulation through hallucination. This indicates that the senses are indispensable requisites for the functioning of the mind instead of being a mere facility for reception.

Adaptive art education gave Lisa this indispensable contact with her senses. It opened her to sensations and feelings that could then establish patterns for imagination, self-exploration, and creative expression. The therapy focused on widening her range of expression, stressing content rather than form, and providing essential ingredients that would lay the groundwork for academic improvement in reading, speaking, and writing.

Adaptive art education's biggest contribution to Lisa involved a dramatic leap in her ability to use symbols. Because of her meager life experiences and her perceptual dysfunctions, symbols—including letters, words, numbers, colors, and images—meant little to her. Early in adaptive art education her language consisted of two-word utterances, her ability to play was restricted, and she could do no more cognitively than write her name.

Symbol formation in language and thought grew in parallel fashion to her creative expressions in art. Slowly her scribbles took on elements of storytelling and became backdrops to communication. Her language became more integrated and directed toward interpersonal communication. As her perceptual life was enriched through her senses and new awareness of the world grew, her first images of people, houses, and important things in her life emerged from the scribbles. Her new, spontaneous art expressions allowed her to give form to her ideas, to seek communication of these ideas, and most importantly to achieve growing success in cognitive and language skills in school.

7

Visual Arts

Art is humanity's most essential, most universal language. It is not a frill, but a necessary part of communication. The quality of civilization can be measured through its music, dance, drama, architecture, visual art, and literature. We must give our children knowledge and understanding of civilization's most profound works.
—Ernest Boyer

The visual arts can incorporate a variety of sensory experiences in order to reach goals that the teacher determines for a student or class. Teachers should design goals for students in the visual arts program that foster and promote the following: conceptual understanding, aesthetic values, creative behavior, craftsmanship, valuing of work that is accomplished skillfully and honestly, understanding one's self, and understanding the content of art.

The visual arts include two-dimensional forms such as drawing, painting, and printmaking; three-dimensional forms such as sculpture, ceramics, and art metal; media arts such as film, television, and video; design arts such as graphic, product, and fashion design; environmental arts such as architecture, landscape design, and urban planning; and crafts such as weaving, caning, and pottery. Computers and photography are two areas that also offer great artistic value for EEN students. As an example, Section 7 includes a segment after this one called *Media Arts* that describes some adaptations and activities about photography, film, and video for the EEN student.

This segment is not intended to provide detailed content concerning the area of visual arts but to provide suggestions and activities for adapting instruction of EEN students.

Principal Elements and Vocabulary

Teachers of the visual arts, whether classroom or art specialist, should expose students to the elements and principles of design and make sure that they are knowledgeable about them. These components of design form the core of visual arts and will be found in any art experience involving aesthetics, art criticism, art heritage, and art making. The elements and principles of design are components that exist in a work of art.

For a more comprehensive overview of developing visual arts curriculum, refer to the Wisconsin Department of Public Instruction's *A Guide to Curriculum Planning in Art Education* (see "References for Visual Arts" at end of this section). The elements and principles of design, as found in the *Guide to Curriculum Planning in Art Education*, follow.

Elements of Design

The different types of components arranged in a work of art follow:

Types of Texture: rough/smooth; hard/soft; visual/tactile.

Types of Color: primary (red, yellow, blue); secondary (green, purple, orange); neutral (brown, black, white); cool (green, purple, blue); warm (yellow, orange, red); complementary (red/green, yellow/purple, blue/orange); intensity (saturation or brilliance of color); value (proportion of light or dark in a color).

Types of Lines: line quality (curved, straight, zigzag, thick, thin); directionality (diagonal, defining shape).

Types of Shape: free form (shapes from nature or abstract); geometric (circle, square, triangle, rectangle, cone cylinder, cube).

Types of Space: depth; foreground/middleground/background; perspective; dimensionality.

The Principles of Design

The arrangements of the elements of design in a work of art follow.

Types of Balance: mirror image; symmetrical; asymmetrical; radial symmetry.

Types of Contrast: similarities; differences; opposites (sizes, shape, texture, color); dominance/subordination.

Types of Rhythm: accent; harmony; spacing; irregular/regular sequencing of design elements or pattern.

Types of Movement: emphasis of elements; physical or visual control in space.

Types of Repetition: using pattern or art elements again and again.

Vocabulary

The study of aesthetics, art criticism, art heritage, and art making can increase the understanding of the visual arts. Definitions and examples of these content areas follow.

Art establishes the basic human truths which serve as the touchstone of our human judgment.
—John F. Kennedy

Aesthetics: the activity of reflecting upon and talking about the nature and value of art and in the natural and manmade environment. Aesthetics includes comparing various art forms, environmental settings, architecture, and the design arts.

Art criticism: the process of analyzing and talking about the sensory, formal, technical, or expressive properties of works of art in order to understand them. Students can develop and defend ideas about works of art, art exhibits, film, video, architecture, and so forth.

Art heritage: the cultural and historical context for understanding art. The study of art history involves the process of identifying and recognizing personal, geographic, or chronological styles; learning visual symbol systems; and understanding art, artists, and cultural differences and similarities.

Art making: the process of designing and using media to make visual images. Students can create art with various media through the application of skills, techniques, and processes such as drawing, painting, sculpture, crafts, graphic design, and computer graphics to communicate or to express themselves.

Strategies for Adapting

The visual arts teacher can adapt art education strategies in a variety of ways to teach EEN students. These strategies may include

- simplifying directions and procedures for retarded students,
- modifying materials for students who are physically or multiply handicapped,
- helping visually impaired or blind students "see" through sound and touch, and
- assisting the hearing impaired or deaf student by using written communication and signing when possible.

Teachers must plan for students with exceptional educational needs just as they do for other students. The art teacher should use these students' IEPs and the classroom teacher as a resource when planning for EEN students.

Sometimes individuals need adaptations in order to use art materials.

Sometimes individuals need adaptations in order to use art materials. The educator can purchase many commercially adaptive tools and can create others from readily accessible materials (see Appendix—Resources).

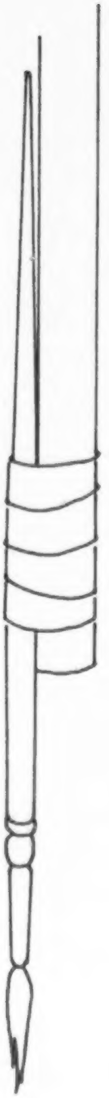
Safety Considerations

Because of limited movement or perhaps random and uncontrolled arm movements, some protection for the child is both appropriate and very necessary. A disposable plastic apron, workshirt, smock, or large plastic trash bag (with neck and arm holes) can provide ways to protect the child and clothing. When materials being used could be splashed accidentally in the face or eyes, plastic goggles can provide protection.

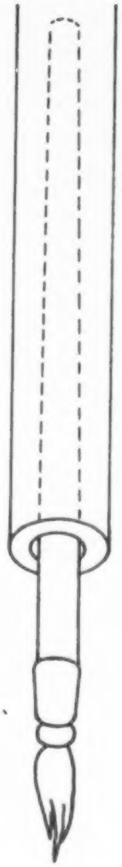
Illustrated Adaptations

Designing adaptive tools can be an excellent art activity for all students to stretch their imagination and heighten their sensitivity. Four examples for adapting art materials follow.

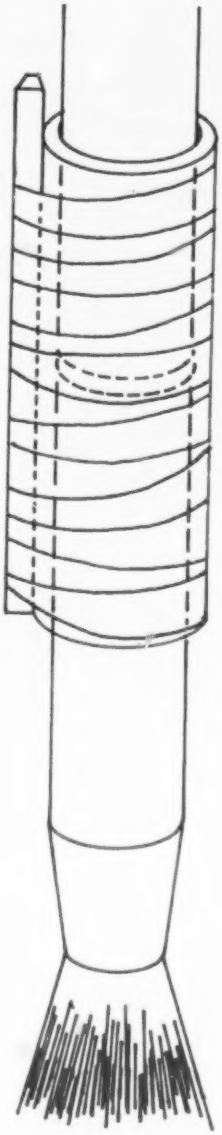
Lengthening and Widening Brush and Tool Handles



- Tape brush to dowel with strapping tape.

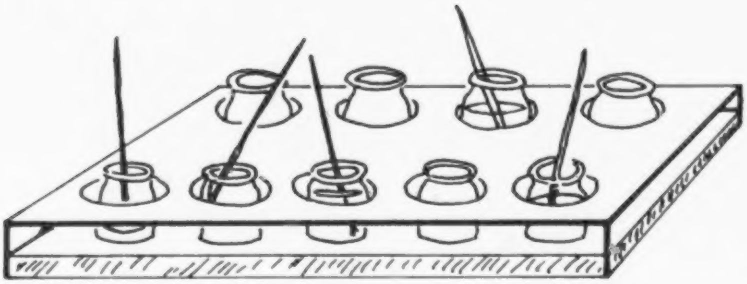


- Drill hole in heavy dowel and glue brush into hole.

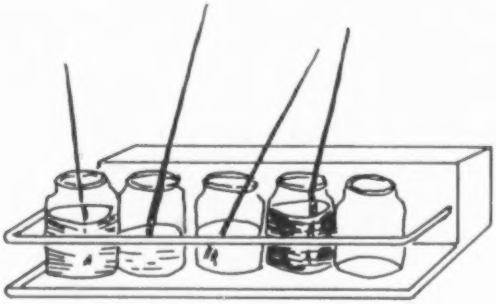


- Place brush and dowel in tubing.
- Wire or tape chopstick to side to keep tubing rigid.

Racks to Hold Paint Jars to Keep Them from Slipping

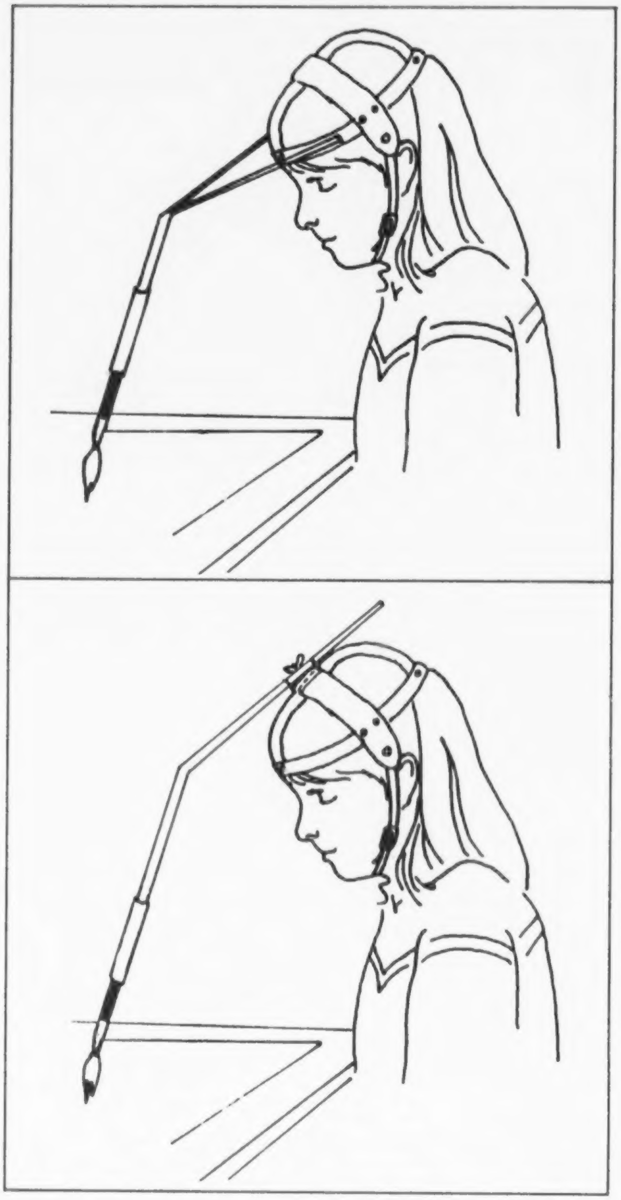


- Make holes in ¼-inch plywood or other appropriate wood large enough to hold baby food jars.
- Make base same size from heavy wood about 1 inch thick.
- Make two sides about 1¾ inch high. Sides should be high enough to hold jars but should not obstruct student's view of paint in jars.
- Glue and nail as shown.



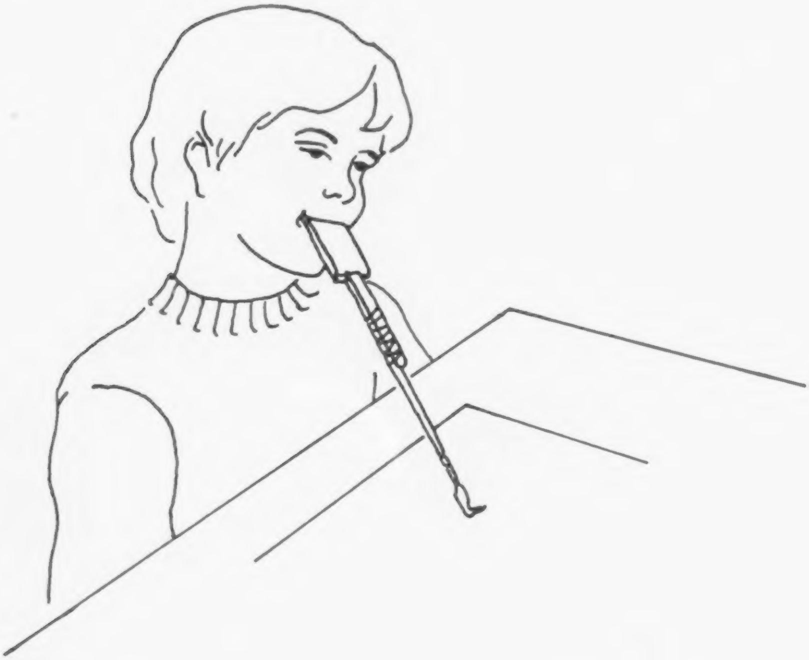
- Nail commercial spice rack to a 2 inch × 4 inch piece of wood to add weight and prevent movement.

Headgear

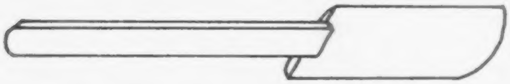


- You can purchase headgear from an orthopedic supply company or you can make the headgear from leather and metal.
- Tubing at the end of the pointer on the headgear allows for changing of brushes, tools, pencils, and so forth.

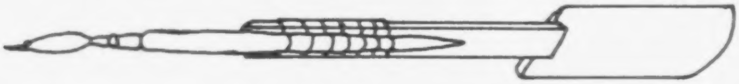
Devices to Hold Brushes and Tools with Mouth



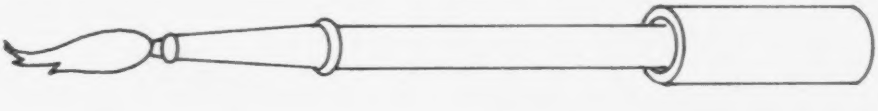
- Use a rubber kitchen tool or spatula for adaptation.



- Cut the rubber scraper for the student's comfort and attach it to a brush or tool with strapping tape.



- Use rubber or plastic tubing on the end of the brush for mouth comfort.



Materials and Processes

A child with physical limitations resulting from cerebral palsy or muscular dystrophy frequently provides the greatest challenge for the visual arts teacher. Grasping objects with the hand and manipulating objects presents a major challenge for the student. Simple holding devices and adaptations that enable a better grasp include the following:

- Wrap the brush, pencil, or other writing instrument with masking tape to build it up to handsize.
- Use a slice of tubular styrofoam pipe insulation to build up the handle of the object. After placing the object on the child's hand, loosely wrap masking tape around the hand to help improve grasping.
- Build up a standard plastic plumbing fixture, such as the "T" or "elbow" joint. Wrap it with tape or styrofoam; place it in and loosely tape it onto the hand. Appropriate brushes and drawing implements can be built up with tape and inserted into the fixture and positioned in the child's hand to increase grasping capabilities.
- Pierce a styrofoam ball from a gift or craft department of a local store and use it to hold a pencil, brush, or marker.
- Use standard art supplies that are more easily grasped by the child with physical limitations. These could include oversize felt markers and large diameter wax crayons.

Use standard art supplies that are more easily grasped by the child with physical limitations.

A number of commercially available devices made for persons with arthritis or other grasping problems can be used in the classroom. Many of these are available through local medical or health outlets.

If the child cannot use fingers, hands, or arms, he or she may find a headpointer useful. The pointer has a wand that may be bent or modified with a hose clamp or tape for art purposes.

A variety of devices can be used to improve the surface on which the child is working. If the child uses a wheelchair, he or she may have a tray on it.

- Objects may be secured to the wheelchair tray with C-clamps, "Dycem," (nonskid surface) or duct tape.
- Extended wheelchair trays may be cut from a piece of masonite to fit within the tray and secured with a C-clamp.
- Special racks used to hold books open for reading may also be used on the wheelchair tray. A commercially produced bookholder may also be used to secure a computer keyboard or a "Koala Pad" (graphics tablet).
- A homemade device of wood may hold a mini-computer or art supplies on a slanted surface.
- An enlarged clipboard may be secured to the wheelchair tray with duct tape and used to provide a larger surface for painting on paper or canvas.

Sample Activities

This segment lists three sample visual arts activities that teachers can use with students with EEN. These samples represent only a few choices from the multitude of possible activities.

Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse.
—Winston Churchill

Hands-on Art

Purpose: To develop tactile sensitivity of all students as a component of sculpture.

Procedure: Develop a "hands on" art exhibit featuring art work that is meant to be touched. Have students design the exhibit space so that it is accessible to visually impaired students. Encourage all students to focus on the tactile qualities and the form.

Paintbrush on Wheels

Purpose: To demonstrate how apparent "disabilities" can be used as strengths.

Procedure: Have all students design a large floor piece which can be created by using the wheels and motions of a wheel chair as the designing tool. Patterns in sand or a design made with paint on large paper can be created by designing movements of the wheelchair with attached devices or the wheels themselves.

Access for All

Purpose: To make students aware of the city as designed space.

Procedure: Have all students tour the neighborhood and examine the way pathways are designed. Look for ramps, curbs, steps, textures of pavement and cobblestones, street furniture, and plantings. Use accesses designed for people with handicapping conditions as a focus to help students notice their environment.

Sample Lesson Plan for Visual Arts

The following lesson plan is an example of one way to develop an activity. Since no required formula exists for developing a lesson plan, a variety of formats may be used.

Title: *Heroes and Heroines*

Level: 7th/8th grade LD/ED students

. . . use visual art to communicate the importance of positive qualities . . .

Objective: Heroes and heroines, real or fictional, possess positive qualities and characteristics students can admire and emulate. Students should use visual art to communicate the importance of positive qualities modeled by heroes and heroines.

Activities:

- Students should observe various art forms to determine characteristics displayed by heroes and heroines.

- Students should individually identify characteristics of a hero or heroine that they themselves admire and would like to emulate.
- Students should create poster/portrait promoting their chosen hero or heroine and the qualities he or she possesses.

Materials:

- paper (12" x 18")
- drawing pencils
- erasers
- comic books (Wonder Woman/The Hulk)
- record player/45's
- tape recorders with pretaped cassettes
- books on Greek/Roman mythology
- current articles on teenage heroes
- paper clips
- masking tape
- carbon paper
- water pans for painting
- plastic lids (to use as palettes)
- acrylic paints
- acrylic paint brushes (variety of sizes)
- canvas board

Procedure: Sources for heroic examples can include lyrics from music; TV/movies; myths, legends, and fairy tales; heroes/heroines in the news; political and historical heroes/heroines; and athletic heroes/heroines.

- When presenting and discussing examples, emphasize the variety of ethnic groups, ages, and time periods evident. Point out that heroes and heroines can be role models for others, especially teenagers. They possess admirable qualities that could be emulated and attained by students or others. For example, discuss how Olympic athlete Carl Lewis' hero is Jesse Owens.
- After discussing some of the previous examples, each student should make an individual list of qualities possessed by his or her "ideal" hero or heroine. They should then brainstorm and create designs, posters, or portraits to illustrate admired qualities.
- After completing their drawings satisfactorily, students should transfer the design to canvas board using carbon paper and paper clips or masking tape (by tracing over original design through carbon paper). After the teacher demonstrates thoroughly the use and mixing of acrylic paints and use of paint brushes, students should paint "Poster/Portrait" on the canvas board.
- When all students complete the project, effective self-evaluations and teacher evaluations can occur during a class critique. Emphasize constructive criticism *and* positive feedback.

Chart 1

Visual Arts: Developing Skills

Numbers in the right hand column correspond to sample activities listed underneath Chart 1. These activities have been used successfully in classrooms to help develop the skills listed.

Developmental Need	Corresponding Numbers to Activities
Fine Motor Skills	
Hand-eye Coordination	1-5,8, 9, 12-16, 18-26, 28-31, 33, 34
Fine Motor Muscle Development	1-9, 12-26, 28-31, 33, 34
Gross Motor Development	6, 11, 14-17, 20, 24, 25, 33
Hand Dominance Establishment	2-5, 7-9, 12, 13, 15-26, 28-31, 34
Perceptual & Conceptual	
Visual Memory Recall	2, 4, 5, 7, 10, 12, 15, 16, 18, 20, 21, 23, 26-30
Body Imagery/Self Awareness (Understanding & the Relationship of Body Parts)	2, 4, 5, 7, 9-12, 14-16, 18, 20, 26, 27, 29, 30
Environmental Awareness (People, Places, Objects, Nature, Seasons, Animals)	2, 4, 5, 7-12, 14-16, 18, 21, 23, 27, 29-32
Gestalt Formation (Seeing & Perceiving Parts to the Whole)	1-5, 7-9, 12, 14-16, 18, 20, 21, 27, 29, 30, 33
Figure/Ground Relationships (Identify & Relate Figure to or from Background)	1-5, 7-9, 14, 18, 21, 27, 29, 30
Spatial Relationships	1-5, 7-9, 12, 14-16, 18, 20-23, 26-30, 33, 34
Time & Sequence (Time of Day, Season, Year, Holidays)	2, 4, 5, 7, 10, 11, 14, 18, 21, 27, 29, 30, 33
Depth Perception (Near/Far, Middle, High/Low)	1, 2, 4, 5, 7, 9, 10, 14-18, 20, 21, 24, 27, 29, 30
Color Discrimination	1, 4-8, 10, 12, 13, 18, 20, 22-25, 27, 29-34
Forms & Shape Discrimination	1-5, 7-10, 12-18, 20, 21, 26-32, 34
Amount Discrimination	10, 27, 28, 31, 33
Directionality (Over/Under, Left/Right, Above/Below, Reversals)	1-3, 10, 11, 14, 21-23, 26, 27, 33
Progression (Left to Right, Top to Bottom)	1, 3, 10, 14, 21-23, 26, 27, 33
Classification of Grouping (Likenesses, Opposites)	1, 3, 10, 14, 21-23, 26, 27, 33
Work Habits	
Following Directions (These Activities Place Heavy Emphasis on this Need)	1, 3, 8, 9, 12, 14, 18-20, 22-34
Increase Attention Span	1-13, 15-34
Task Organization (Start, Follow Through, Complete)	1-34
Independent Work	1-10, 13-34
Work Well in Groups	1, 7, 10, 11, 14, 16, 21, 28, 31
Care of Materials	1-9, 11-34
Work & Clean-up Procedures	2-9, 11-27, 29, 30, 34

Developmental Need	Corresponding Numbers to Activities
Self-Actualization	
Motion Activities (Good for Emotionally Disturbed & Autistic Student Responses)	5, 6, 11, 13, 14, 26
Emotional Outlet	2, 5-7, 11-16, 20, 24, 25
Self-Expression	1-6, 8, 9, 11-16, 18-27, 29, 30, 34
Patience	1-3, 8, 13, 14, 17, 19, 20, 22-24, 28, 31, 32, 34
Leisure Hour Hobbies & Activities	2, 4, 5, 12-14, 19, 20, 23-26, 28
Security-Building Activities (Rhythm & Repetitive Movement Activities)	2, 4-6, 8, 10, 15, 16, 20, 22-24, 26
Active Use of the Intellect	1-5, 7-34
Creative Response	1-9, 11-27, 29, 30, 34
Problem Solving	1-5, 7-9, 11-34
Good Peer & Interpersonal Relations	7, 10, 11, 13, 14, 17, 21, 25, 26, 28
Art Education	
Creative & Aesthetic Experiences	1-34

Sample Visual Arts Activities: Corresponding Numbers

Select those activities most appropriate to the developmental needs, capabilities, and limitations of the individual student and make adjustments as necessary.

1. Computer-Aided Design
2. Drawing (Figure, Object, Environment, Self-Expression)
3. Lettering (Including Creative)
4. Coloring (Crayon, Pastels, etc.)
5. Painting (All Types of Paint & Paint Applicators)
6. Finger Painting
7. Murals & Friezes
8. Mosaics
9. Reliefs
10. Perception Games-Walks-Talks-Art Vocabulary
11. Theatre (Tableau Vivant, Puppet Shows, Productions, Miming, Role Play)
12. Puppets & Marionette Creations
13. Creating Slides by Hand
14. Photography, Film, & Video
15. Sculptures, Stabiles, & Mobiles
16. Construction
17. Casting (Including Plaster, Sand, & Clay)
18. Collage
19. Jewelry
20. Ceramics & Clay Work
21. Environmental Awareness (Natural & Artificial)
22. Weaving & Basketry
23. Stitchery: Sewing, Embroidery, Applique, Needlepoint
24. Fibers: Rug Hooking & Punching; Knitting, Crochet, Weaving
25. Textiles: Batik, Tie-Dye, Stencil
26. Toy & Game-Making
27. Field Trips: Museums & Galleries
28. Paper Folding
29. Torn Paper
30. Cut—Paste—Glue
31. Sorting
32. Matching
33. Sequence Patterns
34. Stencil Work

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Media Arts

In general, children with special needs can benefit from exposure to the educational and therapeutic activities of media arts. Photography, film, and video are powerful media for communication and can bridge the social isolation often found to a large extent in the special child's world. With cameras, these children can learn to record their environment visually, however limited their awareness is of it. This type of activity brings into focus both objects in the students' environment and their awareness of each other as social beings. The media arts can be successful motivators for these students, producing positive outcomes in their general development.

The media arts can be successful motivators for . . . students, producing positive outcomes in their general development.

Visual literacy should be an educational right for all children whether or not they possess a handicapping condition. The media arts can be made accessible to EEN students by combining expertise in the media arts and specialty in handicapping conditions.

This section is not intended to provide detailed content concerning the area of media arts, but to provide suggestions and activities for adapting instruction of EEN students. For a more comprehensive overview of developing a media arts curriculum, refer to the Wisconsin Department of Public Instruction's *A Guide to Curriculum Planning in Art Education* (see "References for Visual Arts" at end of Visual Arts section).

Social Issues

Students and teachers should be aware of social issues that relate to media arts photography and EEN students. Like the handicapping conditions themselves, these issues need not be avoided as part of the educational process just because they are sensitive. They can be addressed and dealt with by all students to increase their understanding and sensitivity. One issue that comes up immediately is circumstances in which it is proper and appropriate to photograph or film people with handicapping conditions. This issue also becomes a natural part of discussion about the appropriateness of photographing accidents involving injury or death, individuals expressing distress or grief over a tragedy, or homeless people. The uncertain balance between freedom of expression and individual rights is an important consideration in all art forms.

Content

Self-image is another important consideration in media arts. People exhibit a variety of reactions to having their picture taken and seeing pictures of themselves. Students should discuss some of the things people do when they are about to have their pictures taken—whether they fix their hair, make faces, put two fingers over someone's head, cover their faces, and so on. Art is about ideas, feelings, and human reactions as well as technique and craftsmanship. In media art, as in any art form, the content of the image needs attention as well as form or craftsmanship.

Objectives

Media arts form an increasingly important aspect of the visual environment. By the time students complete 12 years of schooling, they will have watched more hours of television than they will have spent in school.

Teachers should provide EEN students with opportunities to interact with the media arts in three basic ways: giving them access to media arts; providing them with opportunities for personal expression; and including them in performances and productions.

Students with exceptional needs should not be excluded from media arts performance or production. Photos, films, and videos should include images of EEN students. Media productions made by, for, or about people with handicapping conditions should be pointed out to all students when appropriate. Objectives for teaching media arts can include

- teaching basic skills, such as how to use the equipment and how to compose with the camera;
- providing a way to improve communication and perceptual skills;
- providing a positive art experience; and
- improving self-esteem and promoting a positive self-concept.

Principal Elements and Vocabulary

In order to appreciate the media arts as art forms students should understand the elements of form and content relating to the media. The content of media arts springs from the ideas the artist attempts to communicate, the problems he or she is trying to confront, and the feelings he or she is trying to express. Students can begin to understand the content of media images as art forms by studying art history, art criticism, and aesthetic foundations. Students need to see a variety of images by different media artists and understand the time, place, and environment that influenced the artist's work. Students can compare and contrast photographs, films, and videos.

Students can begin to understand the content of media images as art forms by studying art history, art criticism, and aesthetic foundations.

Principal Elements

Image content and idea: what the artist wanted to express or communicate.

Image composition: how the image is arranged in the frame.

Camera angle: how high or low the camera is held in relation to the subject.

Lighting direction and quality: the direction of the light on the subject and the quality of contrast, diffusion, and color of the light.

Subject or camera motion: movement of the camera and subject in relation to each other.

Vocabulary

Aspect ratio: the relative shape of the image ranging from square to rectangular.

Backlight, sidelight, toplight: arrangements of the direction of light for specific effects.

Depth of field: the closest and furthest points at which objects will be in focus.

Exposure: the length of time (controlled by shutter speed) and amount (intensity) of the light reaching the film in the camera.

Film speed: that characteristic of film which determines how much light is necessary to get an image.

Focus: adjustment of the lens to get a clear image.

F-Stop: the measurement of the aperture opening.

Natural lighting: light that comes from the sun or artificial light that is set up to follow the rules of natural lighting.

Shutter speed: the camera adjustment determining the length of time the shutter remains open to make an image.

Telephoto lens: lens that perceives less of an area than the eye normally sees and produces an image that appears closer than it actually is.

Value: the lightness or darkness of an area in an image.

Zoom lens: lens that can change size of subject in the image without moving the subject or camera.

Strategies for Adapting

A program can be developed under the direction of someone trained in the use of media arts as a therapeutic tool, but this is not necessary in order to provide EEN children with a positive, educational experience. However, a qualified teacher should develop an activity program with specific objectives that address these children's particular needs. The formality, emphasis, and comprehensiveness of this program can vary greatly depending upon the teacher's qualifications and the goals which are set. The following strategies discuss adaptations for EEN students in

> *We must never forget that art is not a form of propaganda; it is a form of truth.*
> *—John Kennedy*

general as well as adaptations for students with specific handicapping conditions.

In General

Regardless of the child's physical limitations, photography can be made more accessible through a variety of modifications.

Photography is an ideal art form for the child who is physically challenged because it provides an immediate means for recording and interpreting the visual environment and presents a minimum of frustration. Regardless of the child's physical limitations, photography can be made more accessible through a variety of modifications.

Adaptive devices can include C-clamps, mounting brackets, monopads, and the homemade wooden wheelchair camera frame. It is also possible to construct simple devices that might assist in some activities. A wooden box containing photographic chemical trays can be positioned at the appropriate height to accommodate a child's wheelchair. A photographic enlarger could be mounted on a drafting table so it could be raised, lowered, or tilted as appropriate.

A Polaroid camera provides for immediate evaluation of the instant print. This type of camera has an autofocus, auto-exposure, and built-in flash that provide for one-touch operation. Polaroid film is fairly expensive, but roughly three to four prints per child per session does not require much film. A Kodak 35mm autofocus camera provides similar one-touch operation and the 35mm film costs less for each print.

If the adventure into photography includes work in any kind of photographic darkroom, the photographer or person working with a young photographer should be aware of certain health and safety considerations. While most photographic products in common use are safe and harmless when used as directed, some persons who have exceptional education needs may have a combination of physical conditions that make them particularly susceptible and much more sensitive than the average person to certain chemicals. A person with asthma, certain allergies, or extra-sensitive skin should be protected from the fine dust or chemical particles stirred up when dry chemicals are mixed with water for use in the photo lab.

Additionally, most of the chemicals, while harmless to the hands, could cause problems if accidentally taken internally or if splashed into the mouth or eyes. Photographic stop baths, for example, are a mild acetic acid solution (vinegar) and would be an eye irritant. A person with limited fine or gross motor coordination should use certain appropriate body protection measures when working in a darkroom. A protective apron or smock can protect against accidental spills. A pair of inexpensive plastic wrap-around safety glasses can protect the eyes.

Mentally Retarded Students

For mentally retarded children, the teacher should choose simple themes to get them to respond to specific visual attributes of their environment. For the themes of "colors and shapes," the children can find something colorful of their choice, find an identifiable shape and isolate it, or emphasize the shape compositionally. For a theme of "large and small," students can take two pictures of different-sized subjects and relate them to each other. Some students will need more coaching and individual attention than others.

Promoting the children's self-concept is the goal here.

These children can also take portraits of each other. Students are generally happy to have a picture of themselves, but some children do not want to have their pictures taken at all. Promoting the children's self-concept is the goal here.

Even if most of these children have never used a camera before, most of them should be able to do so with some success. Not only should they perceive and communicate visually but the activity should stimulate them to verbalize more as well.

Learning Disabled Students

Children with learning disabilities exhibit the greatest variation in ability and degree of success. Some of the younger children may haphazardly fire away with the camera, never looking through the viewfinder. They may delight in having the opportunity to take pictures but may achieve predictably poor results. They may need a lot of one-to-one coaching from the teacher. Having pictures of themselves to take home with them may please them as much as the activity itself, perhaps more.

The teacher can give students with more developed abilities specific kinds of assignments, such as taking portraits of other people and placing an emphasis on composing clearly. They can each shoot a picture of a partner by using a Polaroid camera, then analyze the problems with composition and shoot a second picture. The effectiveness of the instant print/immediate feedback approach is indispensable. The second picture will probably show a distinct improvement over the first.

Another assignment could emphasize the role of content in the media arts. Students can make value judgments and establish priorities based on a theme. The theme, for example, could be to imagine themselves preparing to be astronauts on a mission to outer space. They could then photograph significant aspects of their immediate environment to "take with them" as a record of what life was like on earth. They could present this as either a way of remembering earth for themselves or communicating with alien life forms. In either case, they should decide what is important enough to include and how best to communicate it in a photograph, film, or video.

Orthopedically Handicapped Students

The biggest challenge in working with children who are physically handicapped is to establish some physical control of the picture-taking process. Cameras with adapted equipment are essential for this purpose. Polaroid has an instant camera with a plug-in device that can be used with two different triggering mechanisms: a pistol grip and a foot treadle. Another indispensable item is a monopod with a clamp on it which attaches to the arm of a wheelchair. The combination of these devices can allow the student to overcome the two primary obstacles to using a camera: holding the camera steady and triggering the shutter. The teacher should position the camera in front of the student with the monopod clamped to the wheelchair. The student can aim the camera by moving the chair. The teacher should place the foot-treadle connected to the camera on the child's lap. The child can trigger the camera by pushing on the treadle with the hand, wrist, or arm. The wheelchair can also serve as an excellent "dolly" for film and video productions where smooth camera movement is desired.

With physical limitations solved, motivation should not be a problem. These children, many of whom are not mentally handicapped, can usually distinguish between a strong successful image and a less successful one. The teacher should give them criteria for evaluating their images when he or she gives them an assignment. This is essential at the beginning level of involvement.

Sample Activities

This segment lists three sample activities that teachers can use with EEN students. These samples represent only a few media arts activities from the multitude of possibilities. (Also see "Visual Arts: Developing Skills Chart" in Visual Arts section for more activities suggestions.)

There is no better deliverance from the world than through art; and a person can form no surer bond with it than through art.
—Goethe

Scavenger Hunt

Purpose: To develop each student's eye-hand coordination and environmental awareness.

Procedure: Students choose the kinds of images for which they would like to search. When they "find" the image, they make two shots of it with a Polaroid camera. The teacher should evaluate the composition of the first shot, then have them try to improve on it with the second.

Spy Mission

Purpose: To improve the student's ability to work independently and increase awareness of self and surroundings.

Procedure: For the *Spy Mission* the wheelchair is an important and ambiguous symbol. On the one hand, it can represent the student's handicap and on the other hand, it is literally the means to overcome that handicap. Emphasizing the latter, students can pretend the chair is a spy plane on a secret mission to photograph the school.

Portraits

Purpose: To improve the student's self-image.

Asserting that the child's image is worth processing on film can help raise that child's self-esteem.

Procedure: Portraiture is what photography does best. Asserting that the child's image is worth processing on film can help raise that child's self-esteem. The teacher should have the students take pictures of each other. They can experiment with different kinds of lighting, take pictures in different environments, and portray different kinds of emotions, for example.

Sample Lesson Plan for Media Arts

The following lesson is an example of one way to develop an activity. Since no required formula exists for developing a lesson plan, a variety of formats may be used.

Title: *Textures (rough/smooth)*

Goal: To develop each student's understanding of rough and smooth textures.

Objectives:
- Each student will be able to select the smooth object from a pair of rough/smooth objects two out of three times.
- Each student will be able to select the rough object from a pair of rough/smooth objects two out of three times.
- The students will be able to demonstrate an applied understanding of rough and smooth textures by photographing at least one rough and one smooth object in the environment.

Materials:
- rough objects/smooth objects (at least one object of each for each student)
- one instant camera per student
- enough film for four photographs per student

Procedure:
- Students should discuss qualities of rough and smooth.
- Teacher should show students examples of each.
- Teacher should question students to see if they can name more objects.
- Students take turns selecting rough or smooth objects from a pair of objects.
- Teacher identifies one rough and one smooth object in the environment.

- Each student identifies and then photographs at least one rough and one smooth object.
- Students regroup and discuss photographs.

Evaluation:

- Each student will have successfully selected two out of three rough or smooth objects.
- Each student will have photographed at least one rough and one smooth object.

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> *Since every child is born with the power to create, that power should be released early and developed wisely. It may became the key to joy and wisdom, and possibly to self-realization. Whether or not the child becomes an artist is immaterial.*
> *—Florence Kane,*
> The Artist in Each of Us

Music

Music forms an important part of the special student's education for several reasons. First, like all students, those with exceptional educational needs also have the need for aesthetic awareness, satisfaction, and expression, as well as the self-realization that accompanies the fulfillment of those needs. The teacher should therefore adapt presentations, techniques, and equipment in order to maximize the ability of each child to develop music skills and knowledge in areas of his or her own interest and ability.

Music activities can provide a vehicle for experiencing new material, expressive techniques, or behavior patterns . . .

Secondly, the teacher may use music to teach nonmusical subject matters, appropriate interaction patterns, and personal behavior needed in the school, family, and community settings. For example, music could enhance vocabulary, appropriate modes of emotional expression, and self-control of activity levels in class. Music activities can provide a vehicle for experiencing new material, expressive techniques, or behavior patterns expected of all children.

Thirdly, a trained adaptive educator can use music for treatment of emotionally or physically handicapped students. Districts will find that the adaptive music educator can provide valuable counsel and inservice to classroom teachers and music specialists who work with EEN students.

This section is not intended to provide detailed content concerning the area of music, but to provide suggestions and activities for adapting instruction of EEN students with exceptional educational needs. For a more comprehensive overview of developing music curriculum, refer to the Wisconsin Department of Public Instruction's *A Guide to Curriculum Planning in Music Education* (see "References for Music" at end of this segment).

Principal Elements and Vocabulary

Since regular student objectives are designed to be developmentally appropriate, they can also be appropriate for EEN students although adjustments may be necessary. For example, if a student cannot participate fully in an activity, he or she can still participate partially. The teacher should recognize that student outcome expectations need to be appropriate for the student.

Principal Elements

The state curriculum guide describes seven musical elements which are necessary to music understanding.

Expression: the interpretation and communication of music's aesthetic dimension.

Melody: the linear organization of pitches; the sequential sounding of pitches in a smooth or in a disjunct fashion.

Harmony: the vertical organization of pitches; the result of pitches being sounded simultaneously.

Rhythm: the organization of sound and/or silence in music; the grouping of long or short sounds or silences.

Texture: the relative densities of a single line of music (monophonic); a single line of music with harmonic accompaniment (homophonic); or two or more lines of music (polyphonic).

Timbre (tăm´ ber): the quality or "color" of a tone; the difference between tones of the same pitch if produced on different instruments. For example, the timbre, or tone color, of a clarinet is quite different from a violin.

While each of these elements or concepts is important individually, they are interdependent. The music student needs to synthesize these elements through organized musical experiences. This synthesis can occur in performing, describing, or creative activities.

Vocabulary

Abduction: movement away from the midline of the body. For fingers and toes it is movement away from the midline of the hand or foot.

Active chords: those chords which need to move to a chord of resolution or rest.

Adduction: movement toward the midline of the body, the hand, or the foot.

Dynamics: Variation and graduation in the volume of musical sound. Some examples include pianissimo (pp)—softest; piano— (p)—soft; mezzo-piano (mp)—medium soft; mezzo-forte (mf)—medium loud; forte (f)—loud; and fortissimo (ff)—loudest. Accents (sforzato and marcato) and forte-piano attacks (loud and suddenly soft) are also included under this term.

Expressive controls: the different ways a musician can vary the expressivity of a performance. This includes volume and tempo and the abrupt or gradual changes in either or both; and articulation, or attack, which is the way a note is begun. Some examples include: smoothly (legato); heavily (accented or sforzato), sharply (staccato, detached); or a combination of the latter two (accented and detached—marcato).

The woods would be very silent if no birds sang there except those that sing best.
—David Thoreau

Form: the structure of a piece of music. The most common song structure is "ABA," in which a melodic section "A" is followed by a different melodic section "B", after which the original "A" section brings the song to a close.

Glissando: a sliding or gliding in pitch from low to high or vice versa. This is a useful technique to help a student locate a correct vocal pitch.

Rondo: a musical form in which the first section, called "A," recurs after each contrasting section. The musical scheme can best be stated by the formula "ABACA." It is often used as a creative classroom activity in which the teacher and class perform an "A" section, after which students take turns improvising a "B," "C," and "D" section, for example.

Tactile: sense of touch. Hearing impaired students can gain much musical information by sensing the vibrations through touch.

Strategies for Adapting

Teaching music in a mainstreamed classroom requires that the teacher make complex decisions concerning instructional objectives. While the teacher needs to consider the musical capacity of each child and to choose objectives based on realistic expectations, he or she needs to work toward objectives that will prepare other class members for the next instructional level in the curriculum. The guiding principle in all presentation and learning activities is that multisensory and multidisciplinary presentation modes and response activities will provide more pathways for learning than any mode alone. The use of song-stories, creative activities, kinesthetic responses, and other such experiences can greatly enhance the EEN student's motivation and understanding. The following suggests some ways to adapt presentations to the varied needs of learners with exceptional education needs.

Expression

Perhaps the most obvious expressive control is *dynamics*. The teacher may present it vocally, instrumentally, or through a variety of visual and kinesthetic modes. The teacher can create graphic representations of dynamic relationships by using different colors of chalk or pencil, by varying sizes of shapes drawn on paper, or using objects as props.

The teacher should carefully consider the way dynamic concepts are presented to EEN students. The teacher needs to present musically the ideas of difference, direction, amount, and rate of change in dynamic level in order for these children to interpret these ideas musically. For example, the teacher can provide students with instruments that provide tactile stimulation when played. Differences between loud and soft can be presented tactually by placing the student's hand or certain parts of his or her body against a drum or other instrument with a large resonating chamber. Such tactile experiences can then help guide the student in interpreting dynamic changes in performance. Every pupil regardless of handicapping condition has at least some tactile sense, but this sense should not be overworked.

The teacher needs to present musically the ideas of difference, direction, amount, and rate of change in dynamic level in order for . . . children to interpret these ideas musically.

Tempo more obviously controls expression. The teacher can illustrate the speed or pace of events in an auditory stream by comparing sounds moving at different tempos. If students move at the pace of the music, their own cognitive, motor, and kinesthetic activities become a learning medium for the concept of tempo. The teacher may demonstrate the effects of different tempos on the students by asking them to describe verbally, graphically, or through creative movement their impressions and feelings resulting from the music. Students also need to recognize tempo variations, such as when tempo is changing, the direction of the change, the amount of change, and when it is supposed to change. The teacher can encourage severely handicapped children restricted in certain expressive modes to identify tempo differences through selection of adjectives, pictures, objects, or events that best reflect their understanding.

The teacher can also present *articulation*, another expressive control, in a multisensory fashion. A flowing legato or bouncy staccato can be vocalized, indicated by creative movement, represented graphically, or verbalized. Students can also use these means to describe or react to articulation. If students are given creative control of a sequence of events such as selecting or writing music to accompany a story, they may gain a more immediate understanding of the use of expressive controls as well as the effects of various changes on listeners.

If students are given creative control of a sequence of events such as selecting or writing music to accompany a story, they may gain a more immediate understanding of the use of expressive controls as well as the effects of various changes on listeners.

Melody

The educator may present melodic concepts in many ways. The teacher can use the normal techniques of performing examples for the students and asking them to play or sing similar sequences of notes. He or she may demonstrate visual relationships between adjacent notes by using hand signals or hand movements to represent ascending, descending, horizontal, divergent, convergent, or parallel melodic motion. The teacher or assistants may represent the melody to students by hand-over-hand movement as the melody moves up or down. This technique may help students who are visually, aurally, or physically handicapped, or mentally retarded. The teacher can also have the students draw lines to represent melodic motion. These combinations of visual, auditory, kinesthetic, and tactile processing of melodic information provide multisensory ways of learning this concept. A wide variety of EEN students may benefit from this approach.

Rhythm

The teacher should emphasize both the recurring as well as the differentiated aspects of rhythm. A steady beat, long or short sounds or silences, accents, patterns, and meter all may be presented in a variety of ways. Some presentations may include body movement, graphic representations, visual cues, verbal signals, and the use of various musical instruments. The choice of presentation mode will depend largely on the needs of students in specific classes.

Harmony

This concept can be learned in a variety of ways. For example, the student can learn about accompaniment and its role by learning a song without accompaniment and then singing it with a simple accompaniment on an Orff instrument or an autoharp, for example. The teacher can use an eight-rung tone bar ladder to represent pitches, color-coding pitches, or rest and active chords to present harmonic aspects. Activity modes should include kinesthetic responses to active and rest chords; echoing, humming, and using glissando to match pitches; creating simple accompanying patterns on the Orff instruments or autoharp; and the use of rounds.

Timbre

The listener needs to perceive timbre in order to both identify and appreciate musical sounds.

The listener needs to perceive timbre in order to both identify and appreciate musical sounds. Timbre can help children learn to discern environmental sounds and to interpret vocal communication. Deaf children can also learn to differentiate instrumental sounds by placing their hands on instruments while they are being played. However, combining sounds into various ensemble tone colors may be more difficult to teach and may require special equipment such as electronic transducers or acoustical floors. Visual, auditory, kinesthetic, and tactile modes of presentation should be used in order to maximize student understanding of this concept.

Texture

Single and multiple sounds presented aurally and graphically can help students grasp this concept. The students' activities can include singing alone, with single Orff accompaniment, or with multiple Orff and percussion accompaniments. Kinesthetic activities can also enhance textural awareness, such as students moving alone when a single sound is heard and as a group when multiple sounds are heard. Colors and graphic illustrations also help.

Form

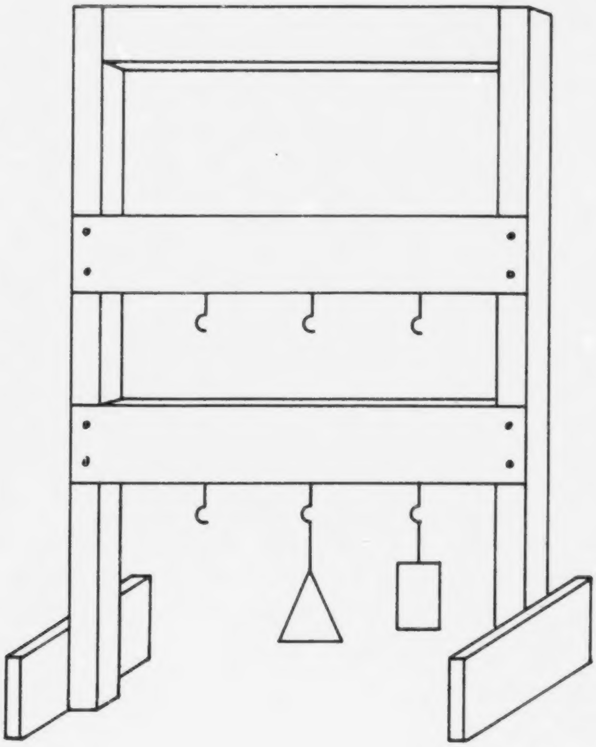
Graphic illustrations using colors, drawings, or building blocks can help students understand form. Activities can include echoing, graphic illustrations, and kinesthetic response to melodies that are the same, similar, and different. Students can also create movement to fit the phrases of a song or even, with the teacher's help, create an original "ABA" or rondo song as a class project.

Suggestions for Physical Adaptations

Sometimes individuals need adaptations in order to use music materials. The educator can purchase many commercially adaptive tools and can create others from readily accessible materials (see Appendix—Resources). Ten examples for adapting music materials follow.

Adjustable Suspension Stand

- Make this adjustable stand 30 inches high and 22 inches wide.
- Nail two movable crossboards to stand. Make cross boards so they can be raised or lowered to three different positions.
- Connect "C" hooks to these cross bars so that various instruments can be suspended from them.
- Reinforce baseboards with "Dycem" nonslip materials to keep stand from tipping over.

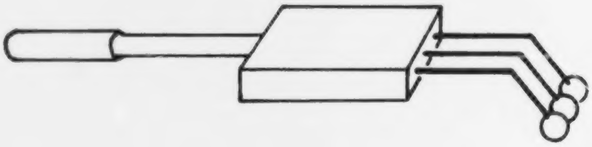


Application

You can set the stand on the floor, a table, or a wheelchair tray board. You can also adjust this suspension stand to several positions. By suspending from the crossbars a percussion instrument or instruments the student can perform using only one hand. Since the chance of holding an instrument incorrectly has been eliminated, the student can produce a better quality of sound with minimal effort. The height adjustability of this stand allows the instruments to be positioned at correct levels for maximum interaction.

Angle-Headed Chord Mallets

- Use three metal rods 5 inches in length bent at an angle 2 inches from end for this chord mallet.
- Fit rods about 1½ inches apart into small block of wood as shown.
- Use rubber balls as the beater ends of these rods.
- Use the block of wood itself as a grip or insert a wooden dowel with a foam grip into drilled hole at one end of the block.

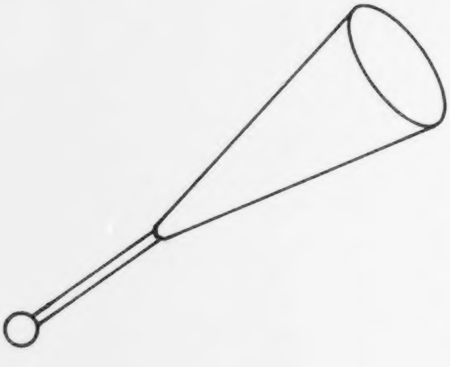


This design enables the student to strike three notes or a chord simultaneously with one mallet.

Application: Students can use the angle headed chord mallet for playing chords on a xylophone, for example. This design enables the student to strike three notes of a chord simultaneously with one mallet. Students with less of a palmar grasp can use the block grip, while others with a more controlled grasp can use the dowel-handle grip. A palmar grasp refers to the ability to clench the hand with enough force to hold an object.

Cone Handled Mallet

- Make the cone handle from an empty cardboard cone-shaped sewing spool.
- Place a small mallet for tone bars into the narrow end of the cone and secure.

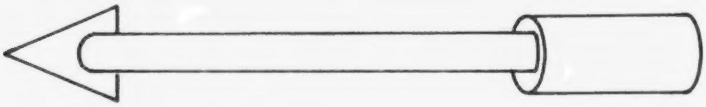


Application

Students who lack a refined pincer grasp can use the cone-handled mallet. The narrow handled mallet can be operated with just a palmar grasp instead of the fine motor skill otherwise needed.

Dowel Pick

- Make the pick holder from a standard wood dowel 6 to 8 inches long.
- Slit dowel at one end to accommodate the triangular guitar or autoharp pick.
- Use cylindrical foam for the grip.

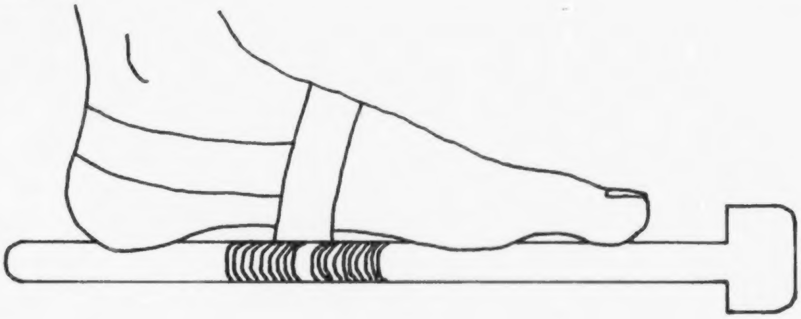


Application

A student with palmar grasp but lacking pincer control can manipulate the dowel to strum a guitar or autoharp. Depending on placement of the instrument, the student can strum laterally, diagonally, or in abduction and adduction movements.

Foot/Shoe Strap

- Make foot strap with two strips of nonstretchy material that can be adjusted to different size feet by velcro fasteners.
- Make sure that one strip fits around back of ankle and the other fits around the complete width of the foot.
- Put two elastic loops on the outside strap to hold a beater or dowel pick in place.



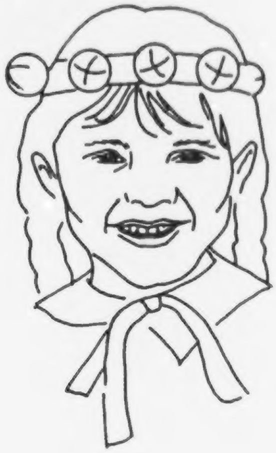
Application

This foot strap enhances voluntary movement of the lower extremities and encourages range of motion. The foot and lower leg serve as the handle for a beater or dowel pick when using this adaptive strap. The teacher can then place a drum or string instrument at the proper angle, distance, and height for the individual.

This foot strap enhances voluntary movement of the lower extremities and encourages range of motion.

Head Bell Strap

- Make 1-inch wide strap with tie ends to accommodate various head sizes.
- Sew bells on about half the strap's circumference and space them 1 inch apart.
- Position the strap either horizontally, like a sweat band, or vertically like a hat strap on the student's head.



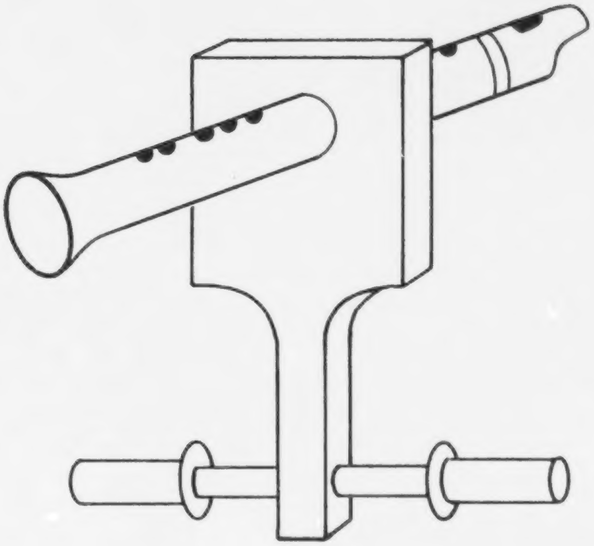
Application

This head bell strap is designed for students with limited or no movement of their limbs or those whose most controlled movement is head movement. Any movement of the head will cause the bells to ring. If the student is lying down, he or she can use side-to-side motion. If positioned upright, the student can use up-and-down motion of the head.

Multipurpose Holder

- Drill hole through through 6-inch wide, 14-inch long paddle-shaped piece of wood.
- Position hole 1 inch from top of paddle.
- Make hole about same size as the desired instrument, such as a tonette or recorder.
- Line hole with "Dycem" nonslip material which holds the instrument in place.
- Use wooden dowels fitted with bicycle grips for handles.

This head bell strap is designed for students with limited or no movement of their limbs or those whose most controlled movement is head movement.



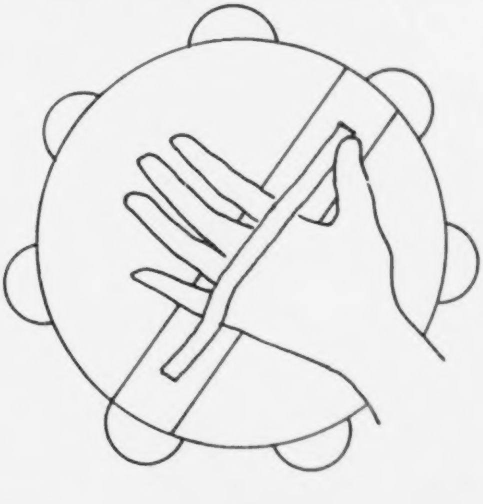
Application

This adaption can enable students with various handicaps to play a wind instrument. The student grasps the handles and holds the paddle in front of him or her with the wind instrument at mouth level. The student's arms can rest on a table or trayboard for stabilization. The therapist can finger various notes, allowing the student to play the instrument successfully with minimal effort. If the student cannot grasp and hold the paddle, the therapist can also do this.

This adaption can enable students with various handicaps to play a wind instrument.

Tambourine Strap

- Make tambourine strap with 2-inch wide elastic strip.
- Sew $\frac{3}{4}$ inch × $4\frac{1}{2}$ inch piece of elastic to the center of this strip.
- Fasten strip to tambourine across its diameter.

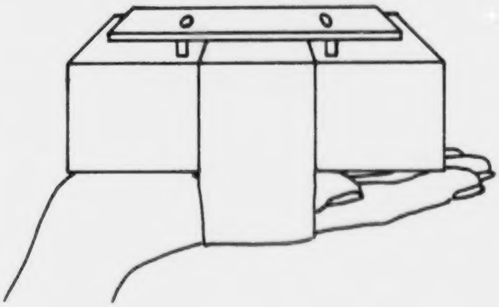


Application

The student without a palmar grasp can slip his or her hand through the small piece of elastic to play the tambourine. This device also helps the student who tends to drop or throw instruments.

Tone Bell Strap

- Construct a 2-inch wide strap from sturdy material with velcro ends.
- Make holes in this adjustable palm strap to allow the resonance of the bell to sound through.
- Make strap long enough to fit around tone bell and student's hand.



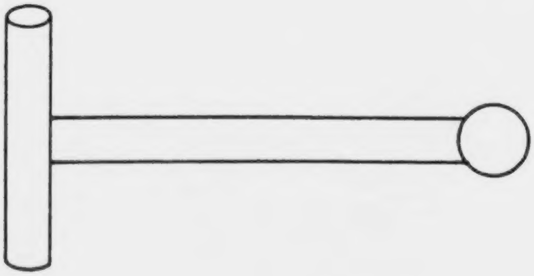
Application

Students who have little or no palmar grasp can use this adaptation.

Students who have little or no palmar grasp can use this adaptation. They can practice eye-hand coordination without the distraction of holding the tone bar correctly. This strap also prevents students from dropping or throwing the tone bar.

Transverse Beater

- Design this beater from a standard 12-inch dowel. This dowel should intersect a 5-inch wooden dowel handle at a 90° angle.
- Use a wooden ball end for the beater head.



Application

This holding apparatus enables those with fine motor impairments, such as cerebral palsy, to grasp the beater and develop hand and finger strength. The teacher can place the transverse handle horizontally across the student's palms with the beater shaft extending out between the third and ring fingers. The student can squeeze the beater's handle to make contact with the desired instrument without lifting his or her arm or wrist.

If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.
—Henry David Thoreau

Sample Activities

This segment lists five sample activities that teachers can use with EEN students. These samples represent only a few music activities from the multitude of possibilities.

We Can Write a Song

Purpose: To help the student develop self-awareness; helps student identify his or her unique characteristics.

Procedure: Play several simple folk songs that tell a story. Discuss how the children might write a song about themselves. Student should suggest personal characteristics to include in song. Develop a stanza for the student, then continue with other students.

Singing the Blues

Purpose: To help students develop socially responsive behavior by having them respond appropriately to feelings highlighted by others.

Procedures: Play 12-bar records for the class several times before having the class sing. Seat class in a circle. Show class how to clap with the blues. Sing a simple blues refrain.
I got the blues today
Oh I got 'em bad
I feel so sad, oh I feel so sad.
I got the blues today
1 (clap) 2 (clap)
Oh, I got 'em bad
3 (clap) 4 (clap) 1 (clap) 2 (clap) 3 (clap) 4 (clap)
I got . . . etc.
1 (clap)
Have one student tell why he or she feels so sad and have him or her fit the answer into the refrain.
I got the blues today
Oh, I got em bad
I didn't sleep last night (student's line)
Have each student contribute a refrain.

Music and Movement

Purpose: To help students develop greater knowledge and control of their bodies through expressive movement.

Procedure: Give each student a simple rhythm instrument to play to the music's beat. Add simple movements. Divide students into two groups, one moving to the beat, the other playing. Focus on having students move different body parts.

Disco Beat

Purpose: To help students develop greater knowledge and control of their bodies through a variety of movement activities.

Procedure: Guide students through series of movements for each body part without music. Using music with pronounced rhythm, lead students through series of movements; for example, give students the following directions: head—up, down, left, right; shoulders—up/down, in/out; arms—out/in, up/down; and so forth.

> *Music takes use out of the actual and whispers to us dim secrets that startle our wonder as to who we are, and for what, whence, and whereto.*
> *—Ralph Waldo Emerson*

Hand Jive

Purpose: Develop appropriate work habits in students by having them respond to directions and guidance.

Procedure: Students identify several classroom job responsibilities. Play the "hand jive" record. Each student should select a job and develop appropriate lyrics for this job. Students take turns leading group in their own "hand jive."

Way out Willie's gonna wash the board,
Hand jive, hand jive, doin' that crazy hand jive! (Refrain)
He's gonna take the eraser, wipe off the chalk,
Then wet a sponge and wipe it off.

Sample Lesson Plan for Music

The following lesson plan is an example of one way to develop an activity. Since no required formula exists for developing a lesson plan, a variety of formats may be used.

Title: *Clapping to Music*

Objective: The student should match the volume of clapping to the volume of the music during eight out of ten trials.

Procedure: Give recorded music that alternates between loud and soft volume levels to the students. Also students can give the direction to clap loud with loud music and soft with soft music.

Task Analysis: The learner will

- clap loud to loud music.
- clap soft to soft music.
- match clapping to alternating loud and soft music.

Basic Activity: Play an instrumental recording and make changes in dynamics using the volume control. Direct children to clap loud with loud music and soft with soft music.

Prompts:

- Visual prompt: Model correct response.
- Verbal prompt: Tell children when to clap loud and soft.
- Visual-verbal prompt: Combine two prompts above.

Activity Variations:

- Sing song; change volumes.
- Play song on instrument, changing volumes.
- Chant rhymes; change volumes.

■ Chart 2

Music: Developing Skills

Numbers in the right hand column correspond to sample activities listed underneath Chart 2. These activities have been used successfully in classrooms to help develop the skills listed.

Developmental Need	Corresponding Numbers to Activities
Fine Motor Skills	
Hand-eye Coordination	3-5, 9, 12-15, 17-19, 22-24, 28, 37-39
Fine Motor Muscle Development	1-5, 7-9, 12-15, 17-19, 22, 28, 31, 32, 35, 37-39
Gross Motor Development	2, 4, 7, 13, 21, 23, 38, 39
Hand Dominance Establishment	2, 8, 9, 19, 24, 28, 35, 37-39
Perceptual & Conceptual	
Visual Memory Recall	1-8, 10-21, 26-29, 31-34, 36-39, 41
Body Imagery/Self Awareness (Understanding & the Relationship of Body Parts)	1-4, 12-18, 21, 25, 28, 29, 32, 36-39
Environmental Awareness (People, Places, Objects, Nature, Seasons, Animals)	8, 10, 21, 24, 25, 27-30, 34, 36, 40, 41
Gestalt Formation (Seeing & Perceiving Parts to the Whole)	1-41
Figure/Ground Relationships (Identify & Relate Figure to or from Background)	1-9, 11-21, 26, 31-35, 37-41
Spatial Relationships	3-5, 7, 8, 12-15, 17, 18, 21, 23, 28, 37-39
Time & Sequence (Time of Day, Season, Year, Holidays)	6, 7, 10, 16, 20, 21, 24, 25, 27-30, 33, 34, 36, 37, 39-41
Depth Perception (Near/Far, Middle, High/Low)	2-4, 7, 17, 18, 21, 23, 25, 28-30, 37, 38
Color Discrimination	3, 9, 18, 20, 22, 26, 29-31, 36, 37
Forms & Shape Discrimination	1-9, 11-21, 23, 26-29, 31, 33-39
Amount Discrimination	1-9, 11-22, 24, 26, 28, 29, 31-33, 35-41
Directionality (Over/Under, Left/Right, Above/Below, Reversals)	1-27, 29-39
Progression (Left to Right, Top to Bottom)	1-8, 10-21, 23-29, 31-39
Classification of Grouping (Likenesses, Opposites)	5, 6, 9, 21, 24, 25, 27, 29-32, 39, 41
Work Habits	
Following Directions (These Activities Place Heavy Emphasis on this Need)	1-8, 12, 13, 15, 16, 19-21, 31, 33, 37
Increase Attention Span	1-24, 28-39, 41
Task Organization (Start, Follow Through, Complete)	1-5, 8, 11-24, 28-41
Independent Work	1-5, 11-20, 23, 24, 28-30, 35, 36, 38, 39
Work Well in Groups	7-11, 20, 21, 25, 31-34, 37, 39
Care of Materials	1-5, 7-9, 14, 15, 17-19, 21, 28, 31, 32, 37, 38
Work & Clean-up Procedures	7-9, 20, 21, 24, 29, 31, 32, 35-40

Developmental Need	Corresponding Numbers to Activities
Self-Actualization	
Motion Activities (Good for Emotionally Disturbed & Autistic Student Responses)	3, 8, 21-23, 39
Emotional Outlet	3, 9, 10, 19, 22-25, 28-30, 32, 34
Self-Expression	9, 10, 16-25, 28-30, 32, 34-36, 38, 39, 41
Patience	10, 11, 20, 21, 26, 27, 30, 31, 37, 40
Leisure Hour Hobbies & Activities	10, 14, 15, 17-19, 23, 24, 33, 34, 40
Security-Building Activities (Rhythm & Repetitive Movement Activities)	8, 10, 22, 33, 34, 37
Active Use of the Intellect	1-5, 11-21, 23-39, 41
Creative Response	9, 10, 14-19, 22-25, 28-30, 32, 35, 36, 39
Problem Solving	11, 21, 24-26, 29, 30, 35, 39
Good Peer & Interpersonal Relations	8, 10, 20, 21, 25, 26, 31-34, 37, 39
Music Education	
In General	1-41

Sample Music Activities: Corresponding Numbers

Select those activities most appropriate to the development needs, capabilities, and limitations of the individual student and make adjustments as necessary.

1. Woodwind Instrument Lessons
2. Brass Instrument Lessons
3. Percussion Instrument Lessons
4. Violin, Viola Instrument Lessons
5. Cello, Bass Instrument Lessons
6. Choral Ensemble
7. Orchestral Ensemble
8. Marching Band Ensemble/Drum and Bugle Corps
9. Improvisatory Rhythm Band
10. Sing-Along (Tancilior Songs, Song Books)
11. Sight-Read from Sheet Music
12. Piano Lessons
13. Organ Lessons
14. Accordion Playing
15. Guitar Lessons
16. Vocal Lessons
17. Melodica Playing
18. Recorder Playing
19. Omnichord Playing
20. Sing or Play Solo in Ensemble
21. Musical Theatre (Musical, Opera, Variety Show)
22. Clap Hands to Music
23. Move to Music
24. Song-Writing: Vocal
25. Lyric Discussion
26. Music Theory Lessons
27. Music History Lessons
28. Draw to Music
29. Create a Story to Match Music
30. Song Selection on a Given Theme
31. Concert Band
32. Rock Band
33. Barber Shop Quartet
34. Folk Music Ensemble
35. Composition: Instrumental
36. Solo Recital
37. Handbell Ensemble
38. Solo Harp Playing
39. Conducting
40. Music Listening
41. Sound Discrimination

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Drama and Theatre

Dramatic play is one of the major modes through which children learn before they enter school. Throughout life, people use drama to experiment with problems, plan for or relive exciting moments, and express and explore feelings.

A student's participation in theatre arts activities can build feelings of self-worth and self-awareness as well as awareness of others, so a performance for others need not always be the end product. Theatre arts activities range from simple movement, pantomime exercises, and creative dramatics to carefully rehearsed theatrical productions.

Throughout life, people use drama to experiment with problems, plan for or relive exciting moments, and express and explore feelings.

The curriculum should start with the needs of the child. Some children find satisfaction in formal performance. No definitive drama curriculum exists for all children with exceptional educational needs. Therefore, the educational team should choose activities to fit each student.

This section is not intended to provide detailed content concerning the area of drama and theatre but to provide suggestions and activities for adapting instruction of EEN students. For a more comprehensive overview of developing drama and theatre curriculum, refer to the Wisconsin Department of Public Instruction's *Guide to Curriculum Planning in Classroom Drama and Theatre*. (See "References for Drama and Theatre" at end of this section.)

Principal Elements and Specific Vocabulary

The term *theatre* generally refers to a group of players communicating to an audience. The emphasis is on the performance, or, in other words, the *product*.

Informal drama is a *process*-oriented discipline. Both theatre and informal drama use similar elements such as speech, movement, and characterization. Informal drama, however, focuses on the development of the participant. This section, focuses on informal drama.

Principal Elements of Informal Drama

Informal drama involves students who use their bodies, minds, and voices to create characters participating in an action. The modern word *drama* comes from the Greek word meaning *to do* or *to act*. Informal drama includes a wide range of dramatic activities and situations developed by and for students themselves rather than for an outside audience.

Perhaps most widely known as creative drama, this activity has also been called drama in the classroom, educational drama, spontaneous drama, improvisational drama, and sometimes simply drama. Regardless of the term used, informal drama focuses on spontaneous dramatic action led by a teacher or other leader for the education or experience of the students involved.

Informal drama is a discovery process through which students learn about basic drama/theatre concepts, vocabulary, and conventions as a result of experiencing drama/theatre. Working with the dramatic elements (who, what, when, where and why) with thought, imagination, the senses, and feeling, players can share or communicate their improvised drama through movement and speech.

At first, improvisation may be structured with the teacher actively involved. The teacher may give or explain most elements to players. They may be told who they are, what the problem is, where the action takes place, and when and what their motivation is. Then they may work out what happens next and find the solution to their problem.

As children gain more experience, they will become more involved in the decision-making process. Often less planning is involved and the improvisations may become more and more spontaneous.

Students can improvise dialogue and action. This type of drama can occur as a classroom and sometimes a rehearsal activity. The ongoing drama process or informal drama usually does not culminate in a performance for an audience outside the classroom. The improvisation process should be focused on the student's social, intellectual, emotional, creative, and aesthetic growth. Students can participate as actors and audience, often in the same class session. When used at all, costumes, scenery, lighting, properties, and makeup, are tools to stimulate the imaginations of student creators.

The improvisation process should be focused on the student's social, intellecutal, emotional, creative, and aesthetic growth.

Vocabulary

Audience: Some of the players serve as "audience" observing others in terms of some aesthetic concepts.

Improvisation: Students play a scene in role with no written script or dialogue. Sometimes students plan beforehand; often they are spontaneous.

In role: Player or leader takes on the persona of someone else such as a ship's captain. The player speaks as if he or she were the captain.

Pair interviews: One player in each pair takes role of reporter while other becomes a character from a story or other imaginary person.

Pantomine: Players act out an experience or dramatic scene by using facial and/or bodily movements only, for example, eating an ice cream cone.

Playing alone together: All children participate (e.g., being cats stretching in the sun) at the same time. No audience watches.

Side coaching: Leader asks rhetorical questions, makes suggestions, or gives encouragement to help participant stay on task or concentrate more fully.

Simultaneous announcing: All players take the role of broadcasters, for example, announcing an imaginary event such as a parade at the same time.

Story Tag: One player begins making up a story. At any time, leader says another player's name and that player continues making up the story from where the first player stopped. Game continues until all players have had chance to participate.

Strategies for Adapting

Drama and theatre educators need to use some specific strategies for adapting drama and theatre ideas for special populations. The following are some easily implemented strategies for modifying proposed tasks so that students with EEN can successfully participate.

General Suggestions

Teacher should adapt activities so that students with EEN can respond readily to more appropriate movements and pace.

- Consider substituting sound activity or dialogue for physical movement for students with limited strength or energy .
- Provide increased auditory and kinesthetic input. Assure students opportunities to perform through these modes.
- Select concepts and activities from the students' backgrounds or expose the students to appropriate activities prior to proceeding with the drama. If the students are to become and fly as mosquitoes, they must understand how mosquitoes fly.
- Provide many concrete examples for students who are mentally retarded. Some of them may need examples and activities presented to them at lower levels of conceptualization.
- Provide a variety of activities to help enforce and motivate performances that require symbols.
- Give short, well-structured activities in a distraction-free environment to students with learning disabilities.
- Direct the students to perform through the preferred learning styles to promote completion of the assignment.
- Determine the amount of environmental control needed to encourage participation and ultimate success in an activity. The selection of an activity that incorporates a current age-appropriate area of interest should be sufficient to gain these students' undivided attention and participation.
- Use visual aids to facilitate conceptual understanding when working with learning impaired and deaf students. Agreed—upon cues, such as a scarf moving or flashing, could indicate a change in activity.
- Provide well-defined physical space for movement. This often increases opportunities for student participation and interaction.

> *The arts are something that most people have instinctively within themselves, whether it's painting or singing or dancing or acting . . . the arts are so wonderful because they're a way to express one's self. And anybody can do that.*
> *—Gladys Knight*

In general, students with exceptional educational needs can participate successfully in drama and theatre activities. Thoughtful selection of appropriate activities and possible modifications make it possible for these students to perform and earn the recognition and praise of peers and the audience.

Improvisation Warm-up Suggestions

Before attempting improvisation or spontaneous drama that is loosely structured, the teacher should establish an atmosphere of trust and mutual respect with a classroom group. Suggestions for improvisational activities for students follow.

. . . establish an atmosphere of trust and mutual respect with a classroom group.

Movement. Students can do the following:
- Stop and start movement to sound cues.
- Mirror movement of the leader.
- Explore movement in various levels of space, for example, high and low.
- Control movement of various body parts in isolation.
- Explore locomotor and nonlocomotor movement.
- Move through space in a variety of paths and directions.
- Explore imaginary space, for example, an imagined box.
- Mirror movement of another player in pairs.

Pantomime. Students can do the following:
- Use an imaginary object, for example, a baseball bat.
  - —Leader models; participants guess.
  - —Leader models; students replicate movement.
  - —Leader gives verbal directions; students pantomime.
  - —Students pantomime using imaginary object of their choice.
  - —One student pantomimes use of an object while another or others guess what the object is.
- Participate in a pretend activity, such as picking berries.
- Participate in a series of related imaginary activities, for example, baking a cake.
- Create an imaginary environment such as the seashore.
- Create a scene, such as looking for their rings at the park.
- Introduce a problem, for example, a sandwich that keeps getting larger and larger while they eat it.
- Participate in pair and group pantomime.

Observation. Students can do the following:
- Follow leader's series of actions, such as playing "copy cat."
- Observe changes in a partner's appearance.
- Arrange a series of objects in its original order.
- Tell what is missing from an array.
- Recreate a pattern of movements.
- "Pass a face" accurately.
- List in proper sequence a series of objects.

Listening. Students can do the following:

- Stop movement instantaneously in response to "freeze" signal.
- Identify sounds with eyes closed.
- Repeat instructions to another child.
- After listening to a partner's monologue, repeat its essence to another pair of players.
- Respond with appropriate dialogue to what is being said by other players in an improvised scene.

> *The creative person is both more primitive and more cultivated, more destructive, a lot madder and a lot saner, than the average person.*
> *—Frank Barron*

Imagine Circumstances. Students can do the following:

- Think of imaginary uses for an ordinary object.
- Pantomime use of an object that is not there, for example, pretend to eat a giant apple.
- Picture in the "mind's eye" scenes described in guided imagery.
- Talk about activities that have been imagined as if they have happened.
- Move through imaginary environment.
- Create a scene with other players as if it were happening.

Language, Voice, and Speech. Students can do the following:

- Make appropriate onomatopoeiaic sounds to accompany a simple story line, such as a cat meowing.
- Make sound effects, such as the wind or rain, for a story.
- Use sound to enhance movement, for example, when moving as a machine, make the sounds of the machine.
- Experiment with different levels of sound.
- Answer questions in character.
- Announce news items simultaneously.
- Improvise elements of a group story by playing story tag.
- Speak sincerely as the character they are playing in an interview and dialogue.
- Match their voice quality to the character they are playing while remaining in role, for example, a mean troll might speak harshly.
- Use the rate, pitch, and force of their voice to fit the action of the scene.

Characterization. Students can do the following:

- Do imaginary activities.
- Role play another type of person, such as a pioneer, circus worker, or shopper.
- Speak as another character in an improvised interview.
- Move like another character.
- Use facial expressions to help convey the feelings of the character they are playing.
- Use a character voice appropriate to the character they are playing.
- Take on the specific role of another person and behave as that person would, for example, Abraham Lincoln; the leader of the wagon train who panics in dangerous situations; the wolf in *Little Red Riding Hood*.
- Use appropriate props and costumes to develop a character.

Plan and Play a Scene (Playmaking). Students can do the following:

- Discuss with leader how total group could dramatize a scene(s) from a story after hearing or reading it.
- Plan and play a scene as a total group.
- Play a scene planned with another player.
- Play pair scenes for an "audience" of peers.
- Critique playing of scene.
- Play a scene previously planned with a group.
- Perform a piece developed for an audience other than their peers or their drama group.

Sample Activities

This segment lists four sample activities that teachers can use with EEN students. These samples represent only a few from a multitude of possible drama and theatre activities.

Can You, Can You Please

Purpose: To develop students' listening and observational skills, gross motor control, and language ability.

Procedure: Leader says, "Can you, can you please clap your hands?" and then claps his or her hands. Students repeat motion. Leader uses a variety of rhythms. Once children become familiar with the game, they can become leaders.

Magic Bag

Purpose: To lengthen students' attention spans, motivate learning activities, and develop their tactile sense and language ability.

Procedure: Leader places an object in a paper bag before working with children. Each child feels the bag and tries to guess what is inside. Everyone then says together, "One, two, three, magic bag come out." Leader withdraws the object and leads a discussion about what it is, how it is used, what it looks like, and so forth. Each child takes a turn at secretly placing an object in the bag. The game is repeated.

The most deadly of sins
is the mutilation of a
child's spirit.
—Erik Erikson

Teaching a Puppet

Purpose: To enhance students' self-concept and develop their language and imaging ability.

Procedure: Leader presents a puppet who has a problem. She or he leads children in teaching the puppet what it "needs to know."

Growing from Nothing

Purpose: To develop students' gross motor control, concentration, and imaging abilities as well as teach them concepts.

Procedure: Each participant curls up very small like a seed. After "watering" the seeds and letting the "sun's" rays shine on them, children slowly uncurl and grow into plants.

Sample Lesson Plan for Informal Drama

The following lesson plan is an example of one way to develop an activity. Since no required formula exists for developing a lesson plan, a variety of formats may be used.

Title: *Developing a Play for Others*

Purpose: To help students develop a self-concept of success

Goal: To increase opportunities for participation in positive activities that reinforce self-concept.

. . . increase opportunities for participation in positive activities that reinforce self-concept.

Objectives for Students:
- Work with peers to develop an activity to communicate through dramatic techniques with schoolmates, classmates, and others.
- Experience success and/or failure and recognize a possible need to change.
- Develop alternative ways to carry out a task.

Procedures: Provide students with an opportunity to develop a play for others. Classmates, depending on their individual abilities and needs, can participate in the following steps:
- Select a piece written by students or read a story to be developed dramatically.
- Select a sequence that lends itself to dramatization.
- Rewrite a scene from the story into play format.
- Determine simple props or scenery needed.
- Plan sequence of jobs and activities for stage crew members.
- Choose individual parts.
- Learn, improvise, and rehearse necessary staging, movements, timing, and actions.
- Discuss information to be included in the invitations for selected classes of students in the school building or parents. Write and deliver invitations.
- Determine treats that audience can purchase with play money at time of presentation. Work on math skills such as counting money, making change, and estimating amounts of treats to have available.

- Practice responsibilities of each participant, such as being hosts or hostesses, ushers, ticket sellers, treats sellers, room and stage crew, announcers, actors/actresses, prompter, and so forth.
- Produce play; critique it after presentation.

Closure and Evaluation:

- Teacher evaluation is based on observation of each student's growth according to his or her individual goals from the IEPs.
- Group evaluation of the project is based on post-presentation discussion with the class evaluating the success and/or failure of each segment of the activity. Discussion includes determining ways to improve the production and recommending changes for a possible subsequent performance.

Chart 3

Drama and Theatre: Developing Skills

Numbers in the right hand column correspond to sample activities listed underneath Chart 3. These activities have been used successfully in classrooms to help develop the skills listed.

Developmental Need	Corresponding Numbers to Activities
Fine Motor Skills	
Hand-eye Coordination	1-8, 13, 14, 16, 23, 25
Fine Motor Muscle Development	7-9, 11-25
Gross Motor Development	1, 2, 5-10, 13, 14, 16-25
Hand Dominance Establishment	1-10, 13, 14, 16
Perceptual & Conceptual	
Visual Memory Recall	1-10, 13, 14, 16, 18-25
Body Imagery/Self Awareness (Understanding & the Relationship of Body Parts)	1-16, 18-25
Environmental Awareness (People, Places, Objects, Nature, Seasons, Animals)	1-25
Gestalt Formation (Seeing & Perceiving Parts to the Whole)	1, 2, 4-9, 10-25
Figure/Ground Relationships (Identify & Relate Figure to or from Background)	1, 2, 5-8, 10-14, 16-25
Spatial Relationships	1-10, 13-25
Time & Sequence (Time of Day, Season, Year, Holidays)	1-25
Depth Perception (Near/Far, Middle, High/Low)	1, 2, 5-8, 10-14, 16-25
Color Discrimination	7, 8, 11, 12, 17-19, 23-25
Forms & Shape Discrimination	2, 4-10, 13, 14, 23-25
Amount Discrimination	2, 4-10, 13-25
Directionality (Over/Under, Left/Right, Above/Below, Reversals)	1-14, 16-25
Progression (Left to Right, Top to Bottom)	1-14, 17-25
Language Development	14, 16-25
Work Habits	
Following Directions (These Activities Place Heavy Emphasis on this Need)	1-8, 10-25
Increase Attention Span	1-25
Task Organization (Start, Follow Through, Complete)	1-25
Independent Work	1-9, 11-25
Work Well in Groups	2, 4-25
Care of Materials	7, 8, 14
Work & Clean-up Procedures	8

Developmental Need	Corresponding Numbers to Activities
Self-Actualization	
Motion Activities (Good for Emotionally Disturbed & Autistic Student Responses)	1-10, 12, 13, 16, 18-25
Emotional Outlet	1-25
Self-Expression	1-6, 8-25
Concept Development	4-25
Leisure Hour Hobbies & Activities	1-7, 9-14, 16-25
Security-Building Activities (Rhythm & Repetitive Movement Activities)	1-13, 16-25
Active Use of the Intellect (Imagination)	1-25
Creative Response	1-25
Problem Solving	1-8, 10-14, 16-25
Good Peer & Interpersonal Relations	1, 2, 3-6, 8-25

Sample Drama and Theatre Activities: Corresponding Numbers

Select appropriate activities based on the current capabilities and developmental needs according to the child's individual educational plan (IEP) and interests. Make adjustments as necessary.

1. Mirror Movement
2. Movement in Levels, Paths, and Directions
3. Body Parts in Isolation
4. Pantomime Objects, Activities, Spaces
5. Pantomime Scene or Environment
6. Follow the Leader (Observation)
7. Tell What is Missing (Observation)
8. Recreate Arrangement of Objects, Movements
9. Pass a Facial Expression/Movement
10. "Freeze" Game (Listening)
11. Identify Sounds
12. Repeat Sounds/Sentences
13. Guided Imagery
14. Imagining Uses for an Object
15. Create Onomatopoeia Sounds
16. Create Sound Effects
17. Levels, Rate, Pitch, Force of Sounds
18. Character Voice
19. Interview and Dialogue
20. Role Playing for Character Development
21. Voice/Movement in Character
22. Create Facial Expressions/Postures
23. Dramatize a Story
24. Create a Scene Based on a Theme
25. Play Scene Motivated by Sounds and Props

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Movement is the expression of thoughts, ideas, and feelings through the physical medium. Creative movement/dance includes individual creative responses through and understanding of body movement and an aesthetic awareness of the self and the use of the human form to express emotion. Creative movement/dance provides a means to teach neuromuscular, intellectual, and social skills as well as value systems. As a tool, dancing can help students achieve competency in other areas of human growth. Public schools most often offer creative movement/dance in the physical education department. The classroom teacher, dance educator, and dance/movement therapist can also provide opportunities for creative movement/dance.

Education through creative movement/dance implies a focus on the individual needs of the student and is process-oriented. This permits the teacher to adapt the content for individual development and individual differences. It requires integration between IEP goals, classroom goals, and the individuals providing the services to the student, such as teachers, educational specialists, and therapists.

Professionals teaching creative movement/dance should make individual adaptations specific to the student's needs. This permits teaching through creative movement/dance and the teaching of creative movement/dance to enhance the total development of the child.

Creative movement/dance includes individual creative responses to understanding body movement and an aesthetic awareness of the self and the use of the human form to express emotion.

Academic Skills

An EEN student exposed to creative movement/dance can benefit in all areas of academic functioning, such as reading, mathematical concepts, speech, and language, as well as developing fine and gross motor coordination. Some examples follow of skills that students can develop through creative movement/dance:

- sequencing
- laterality
- directionality
- letter and shape recognition
- neuromuscular control necessary for coloring, cutting, pasting, handwriting, and keyboarding
- using alternative communication systems, such as sign language, braille writing, and communication board

Other Skills

In addition to academic skills, creative movement/dance can develop a student's behavioral, social, and emotional skills necessary to function in the classroom such as the following:

- frustration tolerance
- impulse control

- attention span
- self-esteem
- organizational skills
- peer relationships
- ability to follow directions
- accepting constructive criticism

The teacher should remember that the earliest development of personal identity begins with the body. EEN students characteristically distort their sense of body image. Creative movement/dance permits the EEN student a nonverbal avenue for body-oriented creative self-expression: a chance to discover and affirm his or her sense of self.

This section is not intended to provide detailed content concerning the area of creative movement/dance but to provide suggestions and activities for adapting instruction of EEN students. For a more comprehensive overview of developing dance curriculum, refer to the Wisconsin Department of Public Instruction's *A Guide to Curriculum Planning in Dance* (see "References for Creative Movement and Dance" at end of this section).

Principal Elements and Vocabulary

Body Awareness. This element concerns *what* is moving. All children, regardless of their handicap, need to be encouraged to use their whole body through body shapes and through all forms of locomotion. Body awareness progresses from an understanding of whole body activity to an awareness of the individual parts. This includes a progression from locomotive skills using the body as a whole to adaptations where a single part or parts of the body are emphasized by using them in gestural form such as heel walking and tiptoeing. The more advanced child is ready to progress from movements of isolated body parts to thinking about the activity of the whole body and how to create a movement such as different kinds of posture walks. The following categories describe how the body moves:

All children, regardless of their handicap, need to be encouraged to use their whole body through body shapes and through all forms of locomotion.

locomotion		**gestural movement**	**body shape**	
walk	run	squeezing	wide	tall
crawl	jump	opening	twisted	small
gallop	slide	wriggling		
hop	roll	clapping		
skip	leap	shaking		
creep		rubbing		

combination of above movements

Awareness of Space. This element concerns *where* the body is moving. Space includes two main categories. The first category, *personal*, also known as the *kinesphere*, is that immediate space surrounding the person in which movement may take place. The person carries it while traveling through general space. *General* space comprises the area beyond personal space. The child should become proficient in traveling through general space and avoiding other individuals. During the development of this proficiency, the teacher should explore the following types of movement with the children:

direction	level	pathway/shape in air and on floor
forward diagonally sideways upward backward downward	high low medium	straight line curved line geometric shapes zig-zag
combination of above movements		

Awareness of Time and Weight. This element concerns *how* the body moves and emphasizes quality of movement. The teacher should explore the following categories with the children:

time		weight	
slow	long	weak	rest
fast	short	fluid	sharp
sudden	gradual	strong	motion
acceleration	deceleration		
duration			
combination of above movements			

Relationship. This element concerns three different aspects: the individual relationship of one body part with another either in stillness or while moving; the relationship of an individual child with the teacher or another child; or the relatedness of one group of children to another group. The following lists terms describing types of special relationships.

Types of Spatial Relationships

near
far
under
over
around
behind
in front
beside
next to
as close
between
through
across
on top
up
down
front of

back of
past
before
large
small
off
forward
backward
turn
face
outside
inside
high
low
tall
long
short

small
quickly
still
sideways
above
begin
stop
go
distance
more
most
less, least
end of
toward
same
differ
straight line

circle
speed
beyond
single file
partner
back to back
side to side
evenly spaced
arm's length apart
center
middle
thick, thin
soft
hard

Strategies for Adapting

Educators need to be aware of specific strategies for adapting creative movement/dance ideas for special populations.

General Strategies for Activities

What follows are suggested strategies that the teacher can easily implement:

- Dress plainly without dangling, jangling, or flashy jewelry or distracting clothing patterns.
- Demonstrate more; talk less!
- Provide visual and tactile boundaries such as reference points marked on floor with textured tape. These reference points can be a base for the individual, a delineation of the space the student may occupy and not leave, or a cue for movement from one place to another.
- Break concepts into small discrete units.
- Change activities frequently within a given lesson when dealing with children with short attention spans.

> *Give the means for movement exploration by providing spatial safety . . .*

- Use auditory cues, clear directions, and tactile cues when dealing with children with visual impairments. Give the means for movement exploration by providing spatial safety. For example, have children hold on to a parachute; use stretch cloth, hoops, or ropes; or use a sighted or partially sighted student to assist a nonsighted student.
- Emphasize nonverbal communication when dealing with students with hearing impairments. Use demonstrations, gestures, pantomime, or written directions. Permit students to manipulate objects around them. Re-

peat important instructions and explanations several times. Explore the use of all the senses. Get the students' visual attention before initial instruction or demonstration begins. Amplify sounds if necessary.

- Permit nonambulatory students to explore movement while in and out of their wheelchairs.
- Use voice quality and rhythm of the voice to maintain student attention. Use body language and facial expressions to maintain student attention.
- Use positive and immediate feedback.
- Provide for many repetitions over long periods of time when working with children who have poor memory recall.
- Present directions for movement in short but rhythmic phrases, for example, say "turn and turn and turn and stop."
- Keep the teaching area as uncluttered as possible, but use materials to define specific boundaries. For example, mats in the corner may represent the sitting and planning spot.
- Provide a sense of security and continuity through a constant routine for students with more severe special needs. For example, ritualize the beginning and ending of each class period.
- Close class periods with a calming down or cooling down activity so students are able to return calmly to their classrooms.

Provide for individual choices that allow for motivation and self-initiation.

Strategies for Individualized Activities

Educators also need to use specific strategies for adapting creative movement/dance activities that are more abstract, creative, and individualized. No limitations exist on the adaptations a teacher can devise. A few suggestions follow:

- Start at the level of the student. Present materials in a way that allows each student to perform at his or her level and to experience success. Present a movement task that can require many and varied solutions, such as finding three different ways of moving across the room with different body parts in contact with the floor.
- Provide for individual choices that allow for motivation and self-initiation. With children who have severe cognitive or impulse control problems, guide choices if necessary by limiting the number of options given at one time. For example, tell the students to choose whether to crawl or roll across the floor instead of having them choose a way to move across the room.
- Use antisocial, stereotypic behaviors and fit them into the structure or the lesson so that they become positive learning and social experiences. In therapeutic lingo this is referred to as "going with the resistance." For example, when an autistic student flaps his or her hand, a group task might be composing a dance that incorporates hand flapping. With an emotionally disturbed child who refuses to participate or make eye contact, a "no dance" involving stamping of the feet and vocalizing "no" could be used. With a hyperactive child, initiate activity with a rapid movement sequence that then slows down. With resistant adolescents who refuse to stand to participate, start warm-ups or dance on whatever level they are.

Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is not mere translation or abstraction from life; it is life itself.
—Havelock Ellis

- Present materials using other sensory stimuli such as photographs, paintings, colors, music, modeling clay, olfactory stimuli, and taste.
- Tasks should initially be structured and short when dealing with children who have poor social skills. For example, tell the students to cross the room from point A to B to meet another individual. Then tell them to shake hands or stamp their feet.
- Alternate high energy tasks with low energy tasks to increase the students' attention span, reduce behavior problems, and maintain the fragile student's stamina for a longer period of time.
- Observe attentively and learn to perceive verbal and nonverbal messages. For example, a particular child jumping up and down may indicate that he or she no longer understands directions rather than a refusals to participate.

Sample Activities

This segment lists seven activities that teachers can use with EEN students. These samples represent only a few creative movement/dance activities from a multitude of possibilities.

Lacing

Purpose: To improve the student's eye-hand/eye-body coordination.

Procedure: Make pictures on cardboard and punch holes along the outline. Have the child weave shoelaces through the holes.

Musical Instruments

Purpose: To enhance the student's fine motor coordination.

Procedure: Almost all instruments require fine motor control. Most children love playing instruments. While developing these students' coordination, play stop-and-go games for impulse control; work on specific rhythms for timing and attention span; allow solo or duet times for self-esteem and creative expression; work on specific playing techniques for frustration tolerance; and teach students to play only at specific times in the song for impulse control, auditory attention, and cooperation. Give the children something concrete to hold, along with specific directions as to when to play.

Social Emotional Games

Purpose: To improve gross motor coordination.

Procedure:

- "Stop-and-Go" games or "Statues." Play a rhythm for the children to run to with a loud accent at the end for stopping. Check and see if the statues are "frozen solid."

- "Fast and Slow." Again, establish a rhythm, except this time rhythm is fast or slow or silent for "freeze." If the group of children have real difficulty stopping, perhaps have them freeze with both hands touching the floor. This gives them additional tactile boundaries.

Feel and Match

Purpose: To improve tactile discrimination.

Procedure: Select a variety of textured fabrics. Cut two pieces from each fabric; then paste these pairs to cardboard circles (lids form carry-out beverage cups also work well). The child should match the pairs without looking.

Body Outlines

Purpose: To improve the child's body image.

Procedure: Trace the outline of a child onto a sheet of paper and then have the child fill it in with features and clothing. This can be done with a group on mural or butcher paper. The shapes can also be cut out.

Eyes-Closed Activities

Purpose: To improve spatial awareness.

Procedure:
- Have the children balance on each foot with eyes open and then with eyes closed for a count of ten. Since balance is more difficult when eyes are closed, help the children by telling them to imagine how far away the walls are and to imagine a line going from one wall to the other through them to hold them up.
- Make a simple maze course with chairs and mats. Designate the path and have the children crawl through with eyes open and then with eyes closed without touching the obstacles.

Spatial Sequence

Purpose: To improve motor sequencing and memory skills.

Procedure: Give each child a sequence of spatial directions and have him or her perform them in order.

Sample Lesson Plan for Movement and Dance

The following lesson plan is an example of one way to develop an activity. Since no required formula exists for developing a lesson plan, a variety of formats may be used.

Title: *Education Through Dance*

Topic: Increasing students' awareness of space.

Goal:
- Increase differentiation between inner and outer space.
- Increase size of movement in personal space.
- Work on movements directed towards and away from others in room.
- Complete simple movement sequence carried out through a spatial pathway. Movements will come from students' repertoire and the sequence will be developed during class.

Objectives: Students' movements will become slightly freer and larger in space. A short-term increase in social contact and self-esteem will result. Body boundaries will sharpen and perceptual organization around sequences and motor planning will develop.

Procedures:
Use different textured fabrics for tactile stimulation.
- Roll children up in it.
- Wave over head and arms and have it come down on them
- Tickle children with it.

> *If we hope that in centuries to come our legacy will have the esteem of great civilizations past, we must place the arts at the center of our culture and of our learning.*
> *—Gordon Ambach*

Explore large space of room and personal space (kinesphere).
- Have students walk around the room to music holding onto scarves. Students who have difficulty leading can hold one end of scarf while another student or teacher leads with the other end.
- Teacher should pair children up. Both people in the pair should hold two scarves. Children should move together playing with small and big movements. Teacher should suggest direction of up-down, out-in, close-far, squiggly-straight, slow-fast, and so forth.
- Teacher should watch each pair show favorite movements.
- To make a movement sequence, children stand in a line holding scarves to link group. They travel around the room making different floor patterns. Then they form a circle by connecting the first and last person in the group. Children walk in and out of circle, getting close and far away. Teacher chooses favorite movements from pairs and has whole group do them in unison.

Supplies and Materials:
- scarves
- records or tapes and a record or tape player
- fabrics of different textures, for example, parachute, fur coat, wool scarf, and so forth
- percussion instruments

Adaptations: If some students cannot hold the scarf independently, the scarf can be tied to their hands. If some students are resistant to working with scarves or being so close to others, they can help play percussion accompaniment using large and small movements to play. Having contact with scarves and other people should help hearing impaired, visually impaired, and distractible individuals to stay focused.

Chart 4

Movement and Dance: Developing Skills

Numbers in the right hand columns correspond to sample activities listed underneath Chart 4. These activities have been used successfully in classrooms to help develop the skills listed.

Developmental Need	Corresponding Numbers to Activities
Fine Motor Skills	
Hand-eye Coordination	7, 12, 17, 20, 22
Fine Motor Muscle Development	4, 5, 7, 8, 12, 22, 27, 29
Hand Dominance Establishment	1, 7, 12, 14, 22
Perceptual & Conceptual	
Body Imagery/Self Awareness (Understanding & the Relationship of Body Parts)	1-38
Environmental Awareness (People, Places, Objects, Nature, Seasons, Animals)	5, 8, 10-15, 18, 19, 23, 24, 26-32, 35
Figure/Ground Relationships (Identify & Relate Figure to or from Background)	3, 5, 8, 13, 21, 23
Spatial Organization	4-6, 8, 10-16, 24, 27-33
Sequencing and Memory	4, 5, 8, 11, 13, 15, 22, 25-31
Tactile Discrimination	7, 8, 21-25
Forms & Shape Discrimination	3-6, 8, 13, 23, 31, 32
Laterality	2-6, 9, 13-15, 23, 28-32
Directionality (Over/Under, Left/Right, Above/Below, Reversals)	1-5, 8, 10-15, 22, 25-32
Work Habits	
Leadership	5, 28, 29, 37, 38
Following Directions (These Activities Place Heavy Emphasis on this Need)	1-19, 22-26, 28-31, 37, 38
Increase Attention Span	2-8, 11-14, 16-20, 22, 25, 26, 30, 31, 33, 37, 38
Task Organization (Start, Follow Through, Complete)	2, 3, 5, 7, 8, 12, 14, 16-18, 22, 27, 29, 37, 38
Independent Work	2, 7-10, 14, 16, 17, 25-27, 29, 37, 38
Increase Frustration Tolerance	3-5, 8-13, 16, 17, 19, 22, 23, 27, 29, 33, 37, 38
Increase Impulse Control	4, 6, 7, 10-12, 23, 28-32, 37, 38
Work Well in Groups	1, 3, 8, 11-13, 22, 26, 27, 33, 35, 37, 38
Self-Actualization	
Self-Esteem	1, 4-8, 12, 15-17, 19-22, 24, 27-38
Emotional Outlet	5-8, 16, 17, 20-22, 27, 28, 30-32, 35-38
Self-Expression	3, 5-10, 14-17, 19-21, 24, 27-29, 35, 37, 38
Active Use of the Intellect	2, 3, 5-14, 19, 21, 22, 25-29, 35, 37, 38
Creative Response	2, 3, 5-10, 14-17, 19, 21-29, 35, 37, 38
Problem Solving	2, 5-17, 21, 22, 27, 29, 35, 37, 38
Good Interpersonal Relations	5, 6, 11, 16, 17, 21, 28, 30-32, 37, 38

Developmental Need	Corresponding Numbers to Activities
Gross Motor Skills	
Strength	1, 2, 12, 19, 22, 23, 28-31
Isolation of Body Parts	2-5, 8, 9, 25, 28, 30
Balance	1-3, 6, 8, 9, 12-15, 19, 22, 23, 27-31
Large Muscle Development	1-4, 7, 8, 10-12, 14, 15, 19, 22-24, 27-31

Sample Movement and Dance Activities: Corresponding Numbers

Select appropriate activities based on current capabilities and developmental needs according to the child's educational plan (IEP) and interests. Make adjustments as necessary.

1. Learning from Locomotion
2. Traveling with Different Body Parts
3. Going and Stopping; Statues
4. Action/Song/Dance Games
5. Mirroring; Following the Leader
6. Body Sculpting
7. Movement to Music, Words, Art
8. Movement using Specific Body Parts
9. Explore Spatial Movement without Traveling
10. Leaving/Returning to Personal Space
11. Explore Space without Touching Others
12. Obstacle Course
13. Blindfolded Activities; Crawling through Maze
14. Develop Creative Movement Pathways
15. Explore Movement in Variety of Levels
16. Rhythmic Movement to Vocal Sounds
17. Rhythmic Movement to Percussion Instruments
18. Rhythmic Movement to Recorded Music
19. Acceleration/Deceleration, i.e., Wind-up Toys
20. Movement with Props, i.e., Balloons, Bubbles
21. Movement with Props, i.e., Fabrics
22. Gym Equipment; i.e., Mats, Balance Beam
23. Special Props, i.e., Spandex Cloth, Tape
24. Floppy vs. Stiff Movement
25. Move in Patterns in Given Space
26. Make Patterns Longer and Longer
27. Solo Dances
28. Paired and Group Dances
29. Modern Dance
30. Folk Dance
31. Square Dance
32. Social Dance
33. Breathing and Relaxation Exercises
34. Tactile Stimulation Games
35. Movement Expressing Feelings
36. Movement Games Acknowledging Person in Group
37. Activities Involving Changing Leadership
38. Decision-Making Movements Affecting Group

References for Movement and Dance

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Creative writing is the process of composing personal, imaginative, and self-expressive literature. It involves writing words, expressing ideas, and developing a style unique to the writer. Creative writing responds to an innate human need to give shape to personal experiences. It involves selecting, combining, arranging, developing, and integrating ideas effectively in ways appropriate to the writer's age and experience.

Creative writing responds to an innate human need to give shape to personal experiences.

Encouraging creative writing can help students understand the self-absorbing impressions and emotions of daily life, and can provide an emotional outlet. Creative writing can stimulate the imagination, broaden the vocabulary, increase powers of expression, and expand the writer's cultural base through the enjoyment of imaginative literature. Creative writing can expand the student's world, reach beyond his or her life, and enable the student to communicate more effectively with others. For some students, creative writing may provide catharsis through self-expression.

For many children with physical or learning disabilities, their need for self-expression has not been recognized. It is importanct to introduce creative writing to children with exceptional educational needs because it can provide benefits that will carry over into other areas of the child's education.

Since language is the major tool for communicating ideas, it forms the basis for all learning. Communication takes place through a system of rules acceptable to a given group. These ideas may be expressed orally; manually, as with signing, print, or braille; or in pictures, as on a communication board. The teacher should acknowledge and encourage all means of communication, emphasizing the creative aspects in basic language and communication skills.

This section is not intended to provide detailed content concerning the area of creative writing but to provide suggestions and activities for adapting instruction of EEN students. For a more comprehensive overview of developing a creative writing curriculum refer to the Wisconsin Department of Public Instruction's *A Guide To Curriculum Planning in English Language Arts* (see "References for Language Arts: Creative Writing" before chart at end of this section).

Principal Elements and Vocabulary

Initially, creative writing depends not on literary terminology and grammar but on gaining access to the part of the brain which brings out nuances of meaning through sensory images. The right hemisphere of the brain forms original ideas, personal insights, and sensory images. In young children it is responsible for the thoughts that everything is new and everything has meaning. Sometimes called the *design mind*, this part perceives patterns and relationships through personal experiences and language capabilities. The other part of the brain, called the *sign mind*, provides logic, common sense, and rules. Writing from the right side of the brain opens the door to creative writing. Some suggested techniques for tapping creativity are explained in *Writing the Natural Way* by Gabriel Lasser Rica (see "References for Language Arts: Creative Writing").

Principal Elements

> *Children learn by doing, and only when writing becomes a fairly regular part of the school day are they going to have any chance to be successful.*
> *—Jean Osterman,*
> How to Teach Creative Writing

Initially teachers should encourage students to write when they like, whatever they like, however they like, and if they like. Creative writing should not be taught in a way where a teacher tells exactly how it is done. Teachers and experienced writers may give helpful tips and pointers, but the student learns to write by writing.

Creative writing enables the student to use the language arts skills taught in the regular curriculum in developmental or experimental ways. These skills include grammar, usage, composition, mechanics, and vocabulary.

Creative writing may take the form of journals or diaries, sense impressions, anecdotes, sketches, autobiographical accounts, biography, monologue, real or imaginary dialogue, short story, novels, riddles, puzzles, or jokes. The short story genre may include personal experiences, mystery, science fiction, western, adventure, romance, or historical fiction. It also may take the form of poetry, such as free verse, haiku, or form poem. A play begun as a piece of creative writing may blend into the art of drama in which the writing is shared through sound and movement. Personal essays are also an example of creative writing. Creative writing also involves symbolism, coherence, and expressiveness. On all levels of age and ability, the teacher can encourage and develop these qualities.

Vocabulary

Alliteration: the recurrence of similar sounds at the beginning of words in a line of poetry.

Anecdote: prose that relates to an incident.

Autobiography: prose relating life experiences of an author.

Essay: prose in which the writer expresses thoughts that may be personal or informative in a formal or informal style.

Fiction: prose that may be realistic but is the product of the author's imagination.

Free verse: condensed verse that does not conform to regular rhythm or rhyme schemes.

Haiku: a three-line Japanese-style poem of 17 syllables.

Imagery: words that describe something vividly; words with a strong appeal to the senses.

Internal rhyme: words that rhyme within lines of a poem.

Lyric: poetry that tells a story.

Metaphor: a comparison without the words *like* or *as*; a word or phrase for one thing that suggests another thing.

Narrative: poetry that tells a story.

Nonfiction: prose based on factual data.

Personification: a figure of speech in which inanimate objects are given human characteristics.

Prose: form of writing in sentences or paragraphs.

Quatrain: a four-line poem with a regular rhyme scheme.

Simile: a comparison using the words *like* or *as*.

Short story: prose fiction that includes unified plot, setting, and characterization.

Stream of consciousness: writing thoughts randomly as they flow from one's mind.

Strategies for Adapting

Listening, speaking, reading, and writing skills affect any student's ability to work creatively. The opportunity to listen to the spoken word, for example, influences the ability to talk, read, and write. Deprived of such opportunities due to physical, social, or emotional reasons, some youngsters experience a serious deficiency in these skills.

Providing Different Experiences

The teacher should be aware of certain problems in creative writing for children with exceptional educational needs. What may appear to be social immaturity or naivete is more likely due to a lack of experience. Perhaps a child with physical disabilities has never ridden a merry-go-round; a child with a hearing impairment has never heard a symphony orchestra; or a child who is blind does not understand a description of moonlight on the water.

Talking about experiences broadens vocabulary. Some students may have a minimal experiential background or incomplete experiences because of various disabilities and lack development of adequate compensation for the deficiency. The teacher may remedy the problem by planning activities to give experiences to all the students such as a trip to the circus, a visit to the zoo, a shopping excursion, or a walk through the park.

Listening, speaking, reading, and writing skills affect any student's ability to work creatively.

After such an activity, the teacher should encourage the students to talk and write about it. The teacher should also indicate to parents and guardians how valuable these opportunities are for helping all children improve their reading, speaking, and writing skills.

Suggestions for the Classroom

For successful creative writing, the student needs a climate conducive to learning. The teacher should establish a good rapport with the class. The child should also feel comfortable with peers and free to express herself or himself in a noncritical environment. Frequent "show-and-tell" sessions can help the child develop habits of thinking about what to say, thus establishing a productive pattern for writing.

The child should also feel comfortable with peers and free to express herself or himself in a noncritical environment.

Some authors find that reading extensively before they write helps facilitate creative writing. This is because they can draw ideas from situations they can experience vicariously. Teachers should, therefore, encourage all students to read as much as possible.

The teacher should also encourage students to develop their imaginations. In the proper classroom environment, students can learn to express their feelings about physical as well as auditory or visual barriers, which helps them to broaden their sensitivity to and knowledge of other students.

The teacher should try to draw out the learning disabled student whose comprehension is affected, for example, by an inability to sequence events, or one who has trouble with the concepts of "now" and "then." The teacher takes the first step in helping the student find the expressive outlet of creative writing when he or she understands the student's frustrations caused by these disabilities.

The audience or readers a student reaches may be personal, such as the teacher, classmates, family, friends, and relatives. Students may keep writings in a notebook or publish them in a school newspaper or magazine. Some students may publish their own writings in booklets to give to friends. The teacher may encourage students to enter their work in a variety of contests for young writers offered through local newspapers or young people's magazines.

Tools for Writing

The tools for creative writing may be as simple as a pencil and notebook, or as technical as a typewriter, braillewriter, tape recorder, or word processor.

Some students may have physical difficulty writing or capturing their creative writing efforts. The word processor can prove invaluable to these students allowing them to communicate with the mainstream population in a mode comfortable for both. The word processor with a voice modem which reads back what has been written and a dual printer can help the student who uses braille and typing, of the word processor produces braille and printed copy. Some of these computers can also be adapted for head

wands, voice synthesizers, or light activities. Tape recorders are also useful tools for those who have difficulty writing.

Sample Activities

This segment lists four sample activities that teachers can use with EEN students. These samples represent only a few creative writing activities from a multitude of possibilities.

Autobiography (grades 2-12)

Purpose: To help students increase visual memory recall; encourage self-expression.

Procedure: Students write their autobiography or story of their life. Teacher discusses meaning of autobiography. Teacher helps students determine chapter headings and suggests use of pictures, photographs, or drawings for illustrations.

Jokes (grades 2-8)

Purpose: To help students with self-expression and active use of their intellect.

Procedure: Students write down or tell their favorite joke or create one.

Letter writing (grades 2-12)

Purpose: To help students increase their environmental awareness and improve their task organization abilities.

Procedure: Students write an imaginary letter to a famous person from history.

Poetry: free form (grades 1-12)

Purpose: To help students with classification or grouping.

Procedure: Students create a poem based on words that have a certain sound sense, such as sharp words or soft words.

Literature is the enduring expression of significant human experience in words well chosen and arranged.
—Odell Shepard

Sample Lesson Plan for Creative Writing

The following lesson plan represents an example of one way to develop an activity. Since no required formula exists for developing a lesson plan, a variety of formats may be used.

Title: *Keeping a Diary*

Level: Grade 3 or 4

Objectives:
- To have students overcome feelings of not being able to express themselves in writing.
- To have students develop confidence in writing.
- To encourage students' self-discovery.

> *Nobody, I think, ought to read poetry or look at pictures or statues, who cannot find a great deal more in them than the poet or artist has actually expressed.*
> *—Nathaniel Hawthorne*

Procedure:
- Teacher should discuss meaning and purpose of a diary.
- Student will write in diary during free time for period of three weeks.
- Student and teacher will list topics suggested by the diaries, such as favorite toy, favorite season, birthdays, best friend, or hobbies.
- Students will choose a topic.

Evaluation:
- Student discusses diary with teacher. Teacher should be interested in what the student has to say, not in errors.
- Students will share writings in small groups for positive reactions.

References for Language Arts: Creative Writing

Cassedy, Sylvia. *In Your Own Words: A Beginner's Guide to Writing.* New York: Doubleday, 1979.

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Melton, David. *How to Capture Live Authors and Bring Them to Your Schools.* Kansas City, MO: Landmark, 1986.

Rico, Gabriele. *Writing the Natural Way.* Los Angeles: JP Tarcher, Inc., 1983.

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Chart 5

Creative Writing: Developing Skills

Numbers in the right hand column correspond to sample activities listed underneath Chart 5. These activities have been used successfully in classrooms to help students develop the skills listed.

Developmental Need	Corresponding Numbers to Activities
Fine Motor Skills	
In General	1-3, 7, 8, 11, 13-16, 20
Perceptual & Conceptual	
Visual Memory Recall	1-11, 13-30
Body Imagery/Self Awareness (Understanding & the Relationship of Body Parts)	1, 3-11, 13-30
Environmental Awareness (People, Places, Objects, Nature, Seasons, Animals)	1, 2, 6-11, 13-30
Gestalt Formation (Seeing & Perceiving Parts to the Whole)	2, 6-11, 13-22, 24-30
Figure/Ground Relationships (Identify & Relate Figure to or from Background)	2, 6-8, 10, 11, 13-22, 24-30
Spatial Relationships	2, 6-8, 11, 13-30
Directionality (Over/Under, Left/Right, Above/Below, Reversals)	1-9, 11, 13-30
Progression (Left to Right, Top to Bottom)	1-11, 13-30
Classification of Grouping (Likenesses, Opposites)	1-3, 5-11, 13-22, 24-30
Work Habits	
Following Directions (These Activities Place Heavy Emphasis on this Need)	3, 5, 8, 10, 11, 13-16, 18-22, 26-30
Increase Attention Span	1-3, 6, 8-11, 13-30
Task Organization (Start, Follow Through, Complete)	1-3, 6, 8-11, 13-30
Independent Work	1-3, 5-11, 13-30
Work Well in Groups	2, 4, 5, 7, 13-17, 20, 21, 24, 25
Self-Actualization	
Motion Activities (Good for Emotionally Disturbed & Autistic Student Responses)	1, 2, 6-11, 13-30
Emotional Outlet	1-3, 6-8, 13-30
Self-Expression	1, 3-11, 13-30
Patience	1-5, 8-11, 13-30
Leisure Hour Hobbies & Activities	1-5, 8-11, 14-30
Security Building Activities (Rhythm & Repetitive Movement Activities)	2-5, 7-11, 13-22, 24-30
Active Use of the Intellect	1-6, 8-11, 13-30
Creative Response	1-11, 13-30
Problem Solving	1-6, 8-11, 13-30
Good Peer & Interpersonal Relations	1, 2, 4-8, 10, 11, 13-22, 24-30

Sample Creative Writing Activities: Corresponding Numbers

Select appropriate activities based on the current capabilities and developmental needs according to the child's individual educational plan (IEP) and interests. Make adjustments as necessary.

1. Personal Experience (grades K-10)
2. Autobiography (grades 2-12)
3. Biography (grades 3-12)
4. Word Games (grades K-12)
5. Jokes (grades 2-8)
6. Riddles (grades 3-8)
7. Anecdotes (grades 4-8)
8. Graffiti (grades 6-12)
9. Letter Writing (grades 2-12)
10. Diary (grades 2-10)
11. Journal (grades 5-12)
12. Poetry: Rhymes (grades 1-12)
13. Poetry: Free Form (grades 1-12)
14. Haiku (grades 4-12)
15. Limerick (grades 3-8)
16. Songs (grades 4-12)
17. Monolog (grades 8-12)
18. Essay (grades 8-12)
19. Short Story (grades 10-12)
20. Dialog (grades 6-12)
21. Skits (grades 4-9)
22. Plays (grades 9-12)
23. Historical Fiction (grades 10-12)
24. Legends (grades 7-12)
25. Tall Tales (grades 10-12)
26. Adventure (grades 8-12)
27. Western (grades 8-12)
28. Mystery (grades 8-12)
29. Romance (grades 9-12)
30. Science Fiction (grades 9-12)

8

Evaluating Student Progress

When evaluating an EEN student's progress in a program of arts the evaluator should identify the range of his or her needs within the particular school or school district. The evaluator should also appraise both the type and severity of disability. Past statistics and records can provide information about project needs for upcoming classes, expediting program decisions prior to the actual arrival of the child with exceptional educational needs.

Program Goals and Objectives

An important component in program evaluation is to identify clearly the program's goals while considering the types and range of student disabilities in the school system. Program goals for these students may involve improving their artistic expression, appreciation, knowledge, social skills, physical skills, or increasing their participation in artistic activity. Once the goals and objectives have been clearly defined, the task of evaluating the program becomes easier and more effective.

Program goals . . . may involve improving . . . artistic expression, appreciation, knowledge, social skills, physical skills, or increasing . . . participation in artistic activity.

Who Should Evaluate

Often the nature of the information sought will help determine who can conduct the evaluation best. Program evaluation may be conducted by district administrators, teachers, parents, consultants, DPI evaluators, the school board or its staff, and/or personnel from the North Central Association of Colleges and Schools. Evaluators should make sure the evaluation focuses on the specific goals and objectives identified in the local district program of arts for the handicapped.

Selecting Evaluation Tools

Because program evaluation usually requires collecting a large amount of data, evaluation techniques are often selected on the basis of expediency. This may sometimes cause evaluators to overlook the need to match evaluation tools to the objectives being studied, however. Some commonly used program evaluation devices include

- questionnaires, used to gather opinions concerning an issue or set of issues;
- rating scales, used when the desired data consists of value judgments as opposed to a determination of whether the program has reached a fixed criterion; and
- analysis of program records to determine numerical data such as dollar expenditures per child, ratios of mainstreamed children per class, and average square footage allocated to each child.

Some techniques are active and involve various personnel in the evaluation process. Other techniques are unobtrusive, requiring only the evaluator's participation.

Although some types of evaluation tools are used widely in all academic programs, the evaluation should use different procedures for various art forms. For example, evaluating a student concert may provide information on students' music skills due to the opportunity to see them actively involved in artistic expression. However, viewing a student's work of art or art exhibition may provide different kinds of information about his or her skills in the visual arts. In the visual arts the students might be evaluated not only on their skill in performing with the materials but on the quality of their ideas, their creativity, or the expressiveness of their work. Effective program evaluation requires that the procedures used match both the specific art form as well as the program objectives.

What to Evaluate

The decision concerning what to evaluate will ultimately be made locally, although outside sources such as government funding agencies may seek specific types of information. Typical areas for program evaluation include

- procedures for identifying children with exceptional needs;
- compliance with federal, state, and local statutory mandates;
- grading procedures for mainstreamed students;
- teaching effectiveness or the relationship between teacher behavior and desired student outcomes;
- student performance through participation in the various arts;
- impact of mainstreaming on artistic performance by exceptional educational needs children as well as other children;
- attitudes of teachers, students, parents, administrators, or others towards mainstreaming; and
- proportion of the budget allocated to arts for the handicapped.

> *We need students who are culturally literate as well as math and science literate.*
> *—Paul Ostergard,*
> Pres., General Electric Foundation

Evaluation in Program Improvement

After evaluation procedures pinpoint areas in need of improvement, the program should respond by providing more emphasis on those particular areas. Each program may set evaluation goals based on optimum functioning in all areas. It often helps to establish preliminary goals as well as a long-range goals.

Thorough and prudent pinpointing of objectives may determine the success in obtaining resources needed to improve an arts program for the handicapped. Thus, these objectives should be specific and clearly identified early in the process.

Identifying Resources

Before seeking support for program changes, the evaluator should conduct a thorough review to identify current resources. The term *resources* as used here means anything that contributes to the existence or operation of an arts education program for handicapped children. Basic resource types include monetary, space, time, personnel, equipment, instructional materials, and supportive services. Personnel resources may include administrators, classroom teachers, teacher assistants, practice teachers, system coordinators, teaching consultants, classroom aides, volunteers, parents, and students.

When specifying resources needed to improve a program, the evaluator should carefully project effects of any changes on future development of artistic abilities in the children. The evaluator should use the experiences of other districts after making similar program adjustments as a basis for this appraisal. When preparing such projections, the evaluator should be aware that needed resources may be specified at levels higher *or* lower than current budget allocations in order to achieve stated objectives. For example, improvements may take the form of

- fewer pupils per class in a mainstreamed classroom;
- more teacher assistants;
- a room with less space and furniture for work with severely emotionally impaired children; and
- a larger amount of space per pupil to accommodate special aids such as wheelchairs or prone stands, which are devices that provide support for a physically handicapped person in a standing position.

More money is not always the only answer.

More money is not always the only answer. When budgets are tight, creative planning and efficient use of resources can promote the development and maintenance of a quality arts program.

Implementing Program Improvements

Before proceeding with requests for improvements, the evaluator should become familiar with administrative, budgetary, and fiscal timetables, and procedures. Carefully evaluating this type of information may greatly expedite the entire process by helping identify when, where, and to whom to apply for changes in resources. Some of the improvements that may result from these evaluations include

- larger or smaller space for specific artistic activities;
- remodeled space to change surfaces, size, or shape of an area;
- number, frequency, length, or regularity of time periods;
- number, qualifications, or training opportunities available to personnel;
- class size or exceptional/nonexceptional ratio in classes;
- adaptive materials and equipment available for artistic expression;
- clarity or focus of goals and objectives; and

- availability of adaptive art educators, adaptive music educators, adaptive drama educators, adaptive movement educators, creative writing teachers or other specialists.

When programs begin to implement changes, the evaluator should begin assessment immediately. This not only will generate useful data to justify the changes, but will provide a valuable head start on the assessment process if and when another round of program improvements becomes necessary.

Assessment

Whenever change affects the basic composition of a student body, as it does when mainstreaming EEN children, the need to evaluate its effects immediately follows. Evaluation generates data to describe these students' progress. This process of gathering data, called *assessment*, uses observation techniques to gather information on which to base future decisions.

In assessing student progress, timing observations becomes extremely important. In a recently mainstreamed classroom, the evaluator should continue to adhere to the usual times for administering assessment. This is consistent with the mainstreaming goal of allowing children with handicapping conditions to participate with their peers as much as possible. However, this may entail extra effort on the evaluator's part, such as calling in another person to help the EEN student complete the assessment in the given amount of time.

Assessment Devices

Some common classroom assessment devices include written tests, oral examinations, grades, juried artworks entered in competitions, and critiques of artistic performances or exhibitions. Selecting materials to assess handicapped pupils requires careful attention to the type and range of handicaps represented in the class, the specific art form to be assessed, each student's ability to participate in the assessment procedure, and the specific skills being assessed within each art form. The evaluator may need to adapt a particular assessment device to the needs of the EEN student or to construct an entirely new assessment device in some cases.

Mode of Assessment

The mode of assessment depends upon why the assessment is conducted. The evaluator needs to assess expressive artistic behavior, for instance, in a different way than receptive or interpretive artistic skill. While both require the student's active participation, expressive behavior may be assessed by having the student create an artistic product. Recep-

The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life.
—William Faulkner

tive capacity produces more possibilities of assessment modes than expressive capacity. For example, the evaluator can ask students to

- examine a work of art and answer questions about it.
- write a review or explanation of the art.
- reproduce the art according to their own interpretation.
- identify a similar piece of art work in the same artistic mode.

While assessment modes used for EEN students may require some adaptation, they must be typical for assessing behavior in that art form. They must not appear to give unfair advantage or disadvantage to students with special needs.

The chosen assessment mode should provide information to make decisions about student progress toward specific, predetermined objectives. Information about many separate aspects of ability in one art form, such as rhythmic, melodic, and vocal ability in music, requires a *pluralistic* assessment device. For using clear and precise statements of objectives before planning, the assessment can simplify the task for selecting or constructing such a device. The same holds true for *domain-referenced* assessment, which yields information about student abilities in one particular area of functioning, such as using watercolors in the visual arts. The evaluator should be aware, however, that assessing functional levels in EEN students may require breaking down each behavior into its component parts and assessing them separately.

Classroom Assessment Procedures

When planning classroom assessment procedures, the evaluator should consider the impact of the assessment on student performance in general. In some cases, the student should know that his or her conduct at a particular moment will serve to measure performance in one mode of artistic endeavor. This type of procedure may sometimes generate extra effort. However, at other times it may cause such distraction that the resulting performance provides a very unrealistic representation of the student's ability. These same considerations apply to the assessment of EEN students. For this reason, assessment should be as unobtrusive as possible if the procedure would distort these students' performances.

Conducting the Assessment

. . . all art is a cumulative momentum of a past that permeates the present, a continuous mixture of ideas and motifs, media and techniques, shapes and forms.
—Wilson Fleming

Usually, the teacher who works most closely with the student on a day-to-day basis should conduct the assessment. If an unobtrusive technique is used, anyone well-versed in assessing student performance in a specific art form can conduct the assessment. When assessing performance of EEN students in the arts, teachers can call on therapists or other specialists familiar with specific disabilities to provide more in-depth interpretations of behaviors. This helps when the assessment involves responses to questions or other expressive behaviors by students.

Once the evaluator has gathered the data, he or she should protect the assessment results with the confidentiality associated with all records concerning the handicapped. In cases where others need to see the results for evaluations, only those who need it for teaching purposes or others who have a legal right to such records should get that information.

Evaluation

Once the evaluator completes the assessment procedures, she or he should analyze the data to determine how much progress individual students have made. The evaluator should also compare these students' performance levels with other students' and with the desired level stated in the objectives. Two basic methods of evaluating student progress follow.

- Compare individual students to the average obtained by similar students in the same age group. This is called *norm-referenced* evaluation.
- Evaluate each student in terms of a predetermined score or level of achievement that indicates passing performance. This is known as *criterion-referenced* evaluation.

Evaluation data should contain only information directly related to the assessment's prestated objectives. Evaluating other skills, abilities, or performance levels misuses the data.

Once made, the evaluation becomes useful for making various decisions such as those discussed at IEP meetings. Administrators, classroom teachers, parents, and others concerned with educational programming for exceptional children may all find the assessment useful.

The artist and the scientist have much in common. They are profoundly interdependent. They share the creative mind, the irresistible undying need to explore and to know. Perhaps the artist goes one step further. For him the need is also to understand, and understanding, to explain mankind, even to itself.
—Pearl S. Buck

9

Appendix A

Resources

Many resources are available to those who teach the arts to students with exceptional educational needs. The following sections identify selected sources, organizations, and references.

Wisconsin Arts Organizations

Organizations included in this section serve as advocates for the various populations with whom this curriculum guide is concerned. These groups can provide information or other forms of assistance in planning or implementing educational programming in the arts for EEN students or learners. Some of these agencies and organized societies also monitor, support, and regulate those professionals who provide direct services to EEN persons in educational and clinical settings.

Cooperative Children's Book Center (CCBC)
Helen C. White Hall
Room 4290
University of Wisconsin–Madison
600 North Park Street
Madison, WI 53706
(608) 2653-3720

This is a book examination library for teachers, librarians, and other adults working professionally with children in Wisconsin. DPI partially funds it. The center develops and distributes lists of recommended trade books for grades K-9, identifies trade books by Wisconsinites and about Wisconsin, and offers information and inservice opportunities about trade book evaluation and selection and the reading and use of books with children. The CCBC also can provide leadership and book exhibits for the state.

Council for Exceptional Children
Milwaukee Public Schools
5225 Vliet Street
Milwaukee, WI 53208

An international professional organization dedicated to improving the quality of education for *all* exceptional children, both handicapped and gifted. Since its inception, CEC has been committed to providing exceptional students with appropriate educational experiences designed to nurture potential and promote or support achievement. CEC's commitment encompasses four major priority areas:

- advancing the education of exceptional persons by improving access to special education for inappropriately served or underserved populations
- improving the conditions under which professionals work with exceptional persons through the establishment of professional standards of practice and a code of ethics
- improving the quality of instruction provided exceptional persons by supporting the development and dissemination of new knowledge, methodology, technology, curriculum, and materials on an international basis
- advancing CEC by enhancing communication between the organization, its members, and other organizations involved with exceptional persons

The 52,000-plus CEC members, located primarily in the United States and Canada, are teachers, support services professionals, administrators, teacher educators, students, and parents. CEC has local chapters in each state, including Wisconsin and all of the Canadian provinces. The organizational structure provides many opportunities for members to enhance their knowledge and contribute to the field of special education.

Department of Continuing Education in the Arts, University of Wisconsin-Madison
610 Langdon Street, Room 716
Madison, WI 53703
(608) 263-7787

The University of Wisconsin-Madison provides noncredit continuing and adult education programs throughout the state in cooperation with county staff members at residence campus arts departments. A majority of the department's faculty and program coordinators are located in Madison and are available for consultation, planning, and teaching.

Department of Public Instruction
125 South Webster Street
P.O. Box 7841
Madison, WI 53707-7841

The DPI employs a state art consultant and music consultant to provide leadership and assistance in the development of arts education for public schools, universities, and colleges. These consultants provide inservice workshops; curriculum assistance; program implementation; resources for public school programs; and Arts World, the state high school summer art program.

Hancock Center for Movement Arts & Therapies, Inc.
16 North Hancock Street
Madison, WI 53703
(608) 251-0908

Created to promote dance and movement as therapy, the Hancock Center offers workshops, classes, and resources for professionals and the general public.

Very Special Arts Wisconsin
1955 West Broadway, Suite 101
Madison, WI 53713
(608) 223-0661

Very Special Arts-Wisconsin is a nonprofit, volunteer organization dedicated to enriching the lives of children, youths, and adults with various disabilities. Through opportunities to participate in different art programs, Very Special Arts—Wisconsin (VSA-WIS) seeks to develop ways through which children and adults with disabilities may participate in the arts mainstream. This is accomplished by promoting a statewide awareness of the educational, social, and cultural benefits of the arts for all persons.

Founded in 1974, VSA is an educational affiliate of the John F. Kennedy Center for the Performing Arts, Washington, DC. It is estimated that in the United States, over a million persons with disabilities currently participate in dance, drama, literature, music, and the visual arts and celebrate these accomplishments at VSA Festivals. Exhibits, training sessions, workshops, and performances by children and adults are conducted annually at more than 1,000 VSA sites in all 50 states, the District of Columbia, and Puerto Rico.

The VSA-International Program, established in 1984, now has affiliates in 50 nations. It is continually working to expand worldwide awareness of the importance of the arts in the lives of persons with disabilities.

VSA-WIS currently includes orientation and training for each of the following programs and projects, some of which are developed as separate entities, while others for school age students are adjuncts to the basic instructional programs contained in the school curriculum.

Festivals: These festivals are the culmination of year-round programs conducted in the state.

- The *Very Special Arts Local and District Festivals* consist of workshops in dance, drama, creative writing, music, and visual arts along with exhibits and performances.
- The *Very Special Arts—Wisconsin State Festival* participants of all ages from locations throughout Wisconsin for a day-long celebration of the arts. The state festival also provides workshops in all five areas of the arts. Throughout the day exhibits and performances showcase accomplishments by individuals and groups who have participated in one or more of the local VSA-Wisconsin programs.

Integrated Arts:

- The *Artist in Residence Program* (AIR) provides paid professional artists to schools and facilities to work with teachers and students on a specific art project. Experienced artists trained in special education participate in this program. The artistic product of this collaboration is often displayed or performed at the local festivals and/or the VSA-Wisconsin State Festival. Agencies/schools chosen for the AIR program must send participants to the VSA-Wisconsin State Festival.
- The *One to One Program* matches a volunteer artist with an EEN person for the purpose of exploring one of the arts. Participants meet regularly for a contracted period, may take part in a VSA local as well as the state festival, and may compete for the Purchase Award.

Dance: Through work with professional dancers the *New Visions Dance Project* teaches movement and dance skills to persons who are visually impaired or blind. Originally developed by the Alvin Ailey Dance Company of New York and VSA, VSA-WIS began this special project cooperatively with the Kanopy Dance Company of Madison through workshops for students at the Wisconsin School for the Visually Handicapped at Janesville. New Visions Dance students perform at local festivals, the VSA-Wisconsin State Festival and other events.

Music:

- The *Very Special Arts Marching Band Project* originated as a cooperative effort between VSA-Wisconsin and the University of Wisconsin-Madison Marching Band. The project pairs young disabled adults with same-age members of an area high school band. Participants practice designated music weekly for a stipulated period. These students then team with an area college/university band for a special event held at that campus, such as a basketball or hockey game. VSA Marching Band members also may participate in events at their high schools.
- The *Very Special Arts Choir* brings young adults with disabilities and other high school students together for a musical experience that encourages collaboration and integration. Directed by a music specialist or therapist, the participants practice regularly as a group. The choir then performs at festivals and other special events.
- The *Very Special Art State Choir* is an outgrowth of the above project. It is composed mainly of disabled and nondisabled middle school students from around the state. The students receive music that they practice on a regular basis with volunteer music specialists from the area. All participants gather for the first time at the VSA-Wisconsin State Festival as one large choir under the direction of a music specialist, and later that day, perform to the acclaim of festival participants and guests.

Theatre: The *Henry Fonda Young Playwrights Project* offers opportunities for students aged 12 to 18 to develop their interests and skills in writing. Students with and without disabilities create original scripts relating to some aspect of disabilities in contemporary society. Scripts are submitted for competition at both the state and national levels. All Wisconsin participants are encouraged to attend the Henry Fonda Playwrights Day, held simultaneously with the VSA-WIS Festival, the winning plays at the state level are produced or read. The national-level winning scripts are presented at the John F. Kennedy Center for the Performing Arts in Washington DC. Note: In Wisconsin this project is conducted in cooperation with the Wisconsin Academy of Sciences, Arts, and Letters.

Visual Arts: The *Very Special Arts-Wisconsin Purchase Award* was established to assist and encourage additional education, development, and recognition of Wisconsin artists who are disabled. Persons participating in VSA-WIS programs, as well as other artists with disabilities who reside in Wisconsin, are encouraged to enter their visual artwork in competition for cash or arts materials awards. Winning entries from this juried contest are exhibited at the VSA-WIS State Festival, the Madison Art Fair on the Square, and other sites by invitation.

VSA Wisconsin is accredited by the national Very Special Arts, an educational affiliate of the John F. Kennedy Center for Performing Arts in Washington, D.C., 20566. Voice: (202) 662-8899; TDD: (202) 662-8898.

The Waisman Center
1500 Highland Avenue
Madison, WI 53705
(608) 263-5776

The Waisman Center at the University of Wisconsin-Madison campus annually sponsors a series of shows known as the *Children's Theatre*. Presented approximately twice per month during the school year, the shows are an inexpensive means of introducing young children to music, mysteries, storytelling, songs, drama, and movement. Children in the audience are invited to participate with the performers. The auditorium is accessible to wheelchairs. An interpreter for the hearing impaired and the deaf signs throughout each performance.

Wisconsin Alliance for Arts Education (WAAE)
P.O. Box 2251
Madison, WI 53707-2251
(608) 256-7151

WAAE is a statewide organization representing a broad range of organizations and agencies interested in the role of the arts in education. Since 1974 WAAE has held workshops, published newsletters, informed legislators, provided speakers, and worked to establish coalitions with nonarts groups.

The Wisconsin Art Education Association
2465 Talbots Lane
Brookfield, WI 53005
(414) 423-0110

The WAEA is a statewide volunteer organization representing art teachers in Wisconsin. WAEA holds two statewide conferences annually and publishes a newsletter regularly during the school year. WAEA is unified with the national Art Education Association.

Wisconsin Arts Board
131 West Wilson Street
Madison, WI 53702
(608) 266-0190

The WAB was established in 1973 as the state agency responsible for the support and development of the arts in Wisconsin. A major portion of the agency's biennial appropriation from the Wisconsin legislature is disbursed to eligible artists and nonprofit organizations in the form of matching grants. Additional funds for grants are also allocated to the WAB by the National Endowment for the Arts, a federal agency. The WAB provides funding assistance through its organization and individual project grants and a variety of other programs.

The board consists of 12 voting members who are appointed by the governor of Wisconsin. The board meets a minimum of four times per year; meetings are open to the public.

The Artists-in Education (AIE) Program joins professional artists in all disciplines with students and teachers though artist residencies in schools and community agencies. Residencies may vary in length from five consecutive days to an entire school year, and they can include a variety of hands-on arts experiences. Artists are selected by sponsors from the WAB Artists Directory. The artist and sponsor together design a residency appropriate to the specific site and audience. AIE awards grants annually.

Wisconsin Association for Health, Physical Education, Recreation, and Dance (Dance Division)
727 Lowell Hall
610 Langdon Street
Madison, WI 53703
(608) 263-8927

This organization is dedicated to fulfilling the objectives of education and to professionally enriching its members in the fields of health, physical education, recreation, and dance.

Wisconsin Citizens for the Arts (Arts, Inc.)
P.O. Box 1812
Madison, WI 53701
(608) 251-53701

Wisconsin Citizens for the Arts is a statewide arts advocacy organization that coordinates the efforts of artists, arts organizations, and other interested citizens to communicate with public policymakers regarding issues affecting the arts in Wisconsin. Continuing policy issues include increased funding for the Wisconsin Arts Board and the state's Percent-For-Art program; and the introduction and passage of legislation providing tax breaks to artists, arts organizations, and art patrons.

Wisconsin Dance Council
722 Lowell Hall
610 Langdon Street
Madison, WI 53703
(608) 263-53703

The Wisconsin Dance Council is a nonprofit organization dedicated to the support and appreciation of dance as an art form in Wisconsin.

Wisconsin Music Educators Conference
515 North Whitney Way
Madison, WI 53711
(608) 273-2222

WMEC is organized by individual teachers and other music educators. The organization sponsors workshops for teachers and a Music Listening Contest for fifth- and sixth-grade students, and it hosts the annual state music convention in Madison every October. Special communications regarding inservices, resources, trends, and national developments in music education are provided as a service to members.

Wisconsin School Music Association
515 North Whitney Way
Madison, WI 53711
(608) 273-2222

Comprised of member schools, WSMA sponsors music festivals throughout the state for school bands, orchestras, choirs, solos, and special ensembles. The association also sponsors a high school honors program for gifted and talented students, a composition competition, and a marching band contest. A minigrant program established a few years ago by WSMA, is offered to Wisconsin schools that submit acceptable proposals.

Wisconsin Society of Architects
321 South Hamilton Street
Madison, WI 53703
(608) 257-8477

The Wisconsin Society of Architects is the statewide component of the American Institute of Architects. WSA represents member architects from private firms, corporations, industry, government, and education in promoting the profession of architecture and excellence in architectural design. The WSA sponsors an annual Design Awards program, a VTAE Drafting Competition, an annual design-oriented convention, and numerous workshops and seminars. WSA members in many communities work closely with their local school districts to help introduce students to architecture. The WSA is composed of four local chapters that conduct their own programs such as the Southwest Chapter's annual High School Design Competition and the Southeast Chapter's Lego Fun and Draw area at Summerfest.

Wisconsin Theatre Association
1716 North Second Street
Sheboygan, WI 53081
(414) 452-6127

The WTA was formed in 1972 to increase communication among theater practitioners and coordination of theater-education programs and to generate more public support for and recognition of theater in Wisconsin. WTA serves as a statewide international service for the Wisconsin Children's Theatre Association, Wisconsin Community Theatre Association, Wisconsin Secondary Theatre Association, Wisconsin University/College Theatre Association, and Professional Theatre Association.

Young Artist Workshop
St. Norbert College
DePere, WI 56115-2099

In 1989 Charles Peterson, professor of art and education, initiated Young Artist Workshop at St. Norbert College. Twenty children with physical disabilities and/or communication disorders participated in this arts enrichment program that provided them with visual and performing arts experiences Since then, the number of participants has multiplied. During the fifth year of this intensive three-week summer session, 120 students participated along with a staff of 50 employees and volunteers and numerous guest artists. The professional teams who conducted the workshops and trained additional arts educators were composed of visual arts, creative writing, dance, drama, music, and special education teachers along with therapists and interpreters.

Former YAW participants are also employed as contributing members of the staff, such as the editor for the *YAW Newsletter*. The new participants view them as role models whose lives and activities demonstrate possibilities to emulate and respect.

In addition to the ongoing teacher training programs, publication of articles in professional journals, and presentations at professional conferences nationwide, YAW has developed numerous resource materials.

State-Operated Schools

Wisconsin School for the Deaf and Educational Center for the Hearing Impaired
Outreach
309 West Walworth Avenue
Delavan, WI 53115
(414) 728-2677

Wisconsin School for the Visually Handicapped and Educational Services Center for the Visually Impaired
Outreach
1700 West State Street
Janesville
WI 53546
(608) 755-2950

Both state schools, operated by the Wisconsin Department of Public Instruction for the education of students who are hearing impaired or visually impaired, provide programs for those whose educational needs cannot be met by their local school districts. Through its Outreach Services, the School for the Visually Handicapped also provides assistance to help some students who are visually impaired remain in their home school districts. Contact it for information on curricula, instructional materials and equipment, statewide teleconference programs, inservice activities, and print materials.

Activities at the Educational Services Center for the Hearing Impaired in Delavan include consultation services, curriculum materials and resources, professional library resources, captioned films, and inservice training.

Cooperative Educational Services Agencies (CESA) in Wisconsin

Wisconsin's 12 regional CESAs offer a variety of leadership and program services that link the state's 426 school districts with each other and with the Department of Public Instruction. Often several schools jointly share CESA services. The CESAs provide the schools specific programs that the school districts have identified as priorities. These services often include exceptional education program development and the provision of inservice programs. Inquiries can be made to the building administrator or director/ designee of special education to determine if your school district receives any services from your CESA area, including inservices in arts education.

CESA 1
2930 South Root River Parkway
P. O. Box 27529
West Allis 53227
(414) 546-3000

CESA 2
430 East High Street
Milton 53563
(608) 755-2311 or 755-2368

CESA 3
1300 Industrial Drive
Fennimore 53809-9702
(608) 822-3276

CESA 4
La Crosse County Courthouse
La Crosse 54601-3227
(608) 785-9364

CESA 5
626 East Slifer Street
P. O. Box 564
Portage 53901
(608) 742-8811

CESA 6
2300 Ripon Road
P.O. Box 2568
Oshkosh 54903
(414) 233-2372

CESA 7
2280-A South Broadway
Green Bay 54304
(414) 497-3755

CESA 8
204 East Main Street
Gillett 54124
(414) 855-2114

CESA 9
328 North Fourth Street
Tomahawk 54487
(715) 453-2141

CESA 10
725 West Park Avenue
Chippewa Falls 54729
(715) 723-0341

CESA 11
P. O. Box 728
Cumberland 54829
(715) 822-4711

CESA 12
301 13th Avenue East
Ashland 54806
(715) 682-2363

County Handicapped Children's Education Boards

The CHCEBs operate special education programs to meet the exceptional educational needs of children that must be met through an individualized educational program (IEP). The CHCEBs are also responsible for developing and reviewing curriculum and providing inservices to meet the needs of their staff members and students' parents.

Brown County
Syble Hopp School
755 Scheuring Road
DePere 54115
(414) 336-5754

Calumet County
421 Court Street
Chilton 53014
(414) 849-9384

Manitowoc County
Riverview School
4400 Michigan Avenue
Manitowoc 54220
(414) 683-4088

Marathon County
Marathon County Special Education School
326 River Drive
Wausau 54401
(715) 847-5238

Ozaukee County
P. O. Box 307
Court House
Port Washington 53074
(414) 284-9411
(414) 377-6400

Racine County
925 Fifteenth Avenue
P. O. Box 63
Union Grove 53182
(414) 878-3717
(414) 763-7669

Sheboygan County
Lightfoot School
111 First Street
Sheboygan Falls 53085
(414) 459-3886

Walworth County
Lakeland School of Walworth County
504 West Court Street
Elkhorn 53121
(414) 741-4118

Education-Related Agencies

Educational Communications Board

Public Radio and TV Networks
3319 West Beltline Highway
Madison 53713-4296
(608) 273-5511
Education Services
(608) 273-5523
Instructional Programming
(608) 273-5524

Regional Service Units

Lake Superior Broadcast Instruction Council (LSBIC)
c/o CESA 12
301 Thirteenth Avenue East
Ashland 54806
(715) 682-2316

Milwaukee Public Schools
Instructional Resources
5225 West Vliet Street
P.O. Drawer 10-K
Milwaukee 53201
(414) 475-8143

Northeast Wisconsin In-School Telecommunications (NEWIST/CESA 7)
Channels 20 and 38
UW-Green Bay
Instructional Services Building
Room 1110
Green Bay 54311
(414) 465-2599

Northwest Instructional Broadcast Service (NIBS)
Channels 20 and 28
c/o CESA 11
P.O. Box 246
Elmwood 54740
(715) 639-4201 or (715) 839-6137

Southeastern Wisconsin In-School Telecommunications (SEWIST)
Channel 36
c/o CESA 1
P.O. Box 27529
West Allis 53227
(414) 546-3000

Southern Wisconsin Educational Communications Service (SWECS)
Channel 21
c/o CESA 2
3319 West Beltline Highway
Madison 53713
(608) 273-5197

Western Wisconsin Broadcast Instruction Council (WWBIC)
Channel 31
c/o CESA 4
205 Main Street
Onalaska 54650
(608) 785-9373

Wisconsin Education-Related Organizations

Addresses and telephone numbers for the following organizations may change annually. For current addresses and telephone numbers, refer to the Wisconsin Public/Private School Directory published annually by the Wisconsin Department of Public Instruction.

American Indian Language and Cultural Education Board
Association for Retarded Citizens in Wisconsin
Children's and Young Adult Services Section—Wisconsin Library Association
Council for Exceptional (CEC) Federation Number 525
Wisconsin CEC Divisions
—Behavioral Disabilities
—Career Development
—Communicative Disorders
—Early Childhood
—Mental Retardation
—Physically Handicapped
—Student (Teacher Training)
—Teacher Education
Council of Administrators of Pupil Services (CAPS)
Northwestern Wisconsin Education Association
Wisconsin Association for Adult and Continuing Education
Wisconsin Association for Children and Adults with Learning Disabilities
Wisconsin Association for Children with Behavior Disorders
Wisconsin Association for Counseling and Development
Wisconsin Association for Health, Physical Education, Recreation and Dance
Wisconsin Association for Supervision and Curriculum Development
Wisconsin Association for the Promotion of History
Wisconsin Association of Independent Colleges and Universities
Wisconsin Association of Music Supervisors
Wisconsin Association of Nonpublic Schools

Wisconsin Association of Parents of the Visually Impaired
Wisconsin Association of School Boards
Wisconsin Association of School District Administrators
Wisconsin Association of School Librarians
Wisconsin Association of Teacher Educators
Wisconsin Chapter for Music Therapy
Wisconsin Citizens for the Arts
Wisconsin Communication Association
Wisconsin Community Education Association
Wisconsin Congress of Parents and Teachers (PTA)
Wisconsin Council of Administrators of Special Education (CASE)
Wisconsin Council of Education Organizations
Wisconsin Council of Teachers of English
Wisconsin Early Childhood Association (CASE)
Wisconsin Education Association (WEA)
Wisconsin Educational Media Association
Wisconsin Federation of Museums
Wisconsin Federation of Pupil Services Associations
Wisconsin Federation of Teachers (WFT)
Wisconsin High School Forensic Association
Wisconsin Higher Education Art Educators
Wisconsin Indian Education Association
Wisconsin Library Association
Wisconsin Music Educators Conference
Wisconsin Park and Recreation Association
Wisconsin Retired Teachers Association
Wisconsin Special Olympics

Wisconsin Department of Public Instruction: Education-Related Services

Education Forward. The Department of Public Instruction's monthly publication is mailed to more than 15,000 school personnel, including all directors of curriculum and instruction and the librarians. Check this on a regular basis as each issue focuses on a different curriculum area and includes information on local, regional, state, and national educational issues and upcoming meetings or conferences.

Instructional Broadcasts and Telecommunications. In addition to sharing immediate use of instructional radio and television new video and audio equipment, it now is possible to share instruction between school buildings or school districts. The Division for Library Services can help school districts and regional consortia plan effective use of instructional telecommunications. Contact: Bureau for Instructional Media and Technology, 266-1965.

Interlibrary Loan Services. The Bureau for Interlibrary Loan and Resource Sharing at DPI administers an interlibrary loan network which school library staff may use. The school librarian usually sends requests for materials or information to a local public library or system resource library. If requests cannot be filled by the public library, the system then refers the requests to the Reference and Loan Library, Wisconsin Interlibrary Services (WILS), or the Milwaukee Public Library. To obtain additional information, contact: Reference and Loan Library, 2109 South Stoughton Road, Madison, WI 53716, (608) 221-6163.

WISCAT. Educators may wish to use WISCAT, a database of library holdings throughout the state. It is designed to assist staff in finding specific library materials to meet their needs. Check with the librarian to determine if the WISCAT database was purchased for use in your area.

National Diffusion Network provides an alternative to starting curriculum development and inservice training initiatives from scratch. Contact the DPI for approximately 400 educational programs available through NDN which are cost effective, adaptable, and have potential for meeting student needs regardless of where they are implemented. Contact: Wisconsin Department of Public Instruction, Bureau for Education Information, (608) 267-9179.

National and International Organizations

A selected listing of national and international education-related organizations concerned with the arts for persons with disabilities follows.

Access for the Handicapped
102 14th Street, N.W., Suite 803
Washington, D.C. 20005
(513) 294-4611

Adventures in Movement for the Handicapped
945 Danbury Road
Dayton, OH 45420

Alliance for Arts Education
John F. Kennedy Center for the Performing Arts
Education Department
Washington, D.C. 20566
(202) 254-3250 or (202) 254-7190

American Alliance for Health, Physical Education, Recreation and Dance
1900 Association Drive
Reston, VA 22091
(703) 476-3400

American Art Therapy Association
505 East Hawley Street
Mundelin, IL 60060

American Association for Music Therapy
P.O. Box 356
66 Morris Avenue
Springfield, NJ 07081

American Council of the Arts
1285 Avenue of the Americas
New York, NY 10019
(212) 245-4510

American Crafts Council
40 West 53rd Street
New York, NY 10019
(212) 956-3535

American Dance Guild
33 West 21st Street
New York, NY 10010
(212) 627-3790

American Dance Therapy Association
2000 Century Plaza, Suite 108
Columbia, MD 21044
(301) 997-4040

American Federation of Arts
624 West 26th Street
New York, NY 10001
(212) 988-7700

American Federation of Musicians
1501 Broadway
New York, NY 10036
(212) 869-1330

Arts Midwest Hennepin Center for the Arts
528 Hennepin Avenue
Suite 310
Minneapolis, MN 55403
(612) 341-0755

A regional organization of arts agencies from Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin.

American Society of Artists
P.O. Box 1326
Palatine, IL 60078

Architectural and Transportation Barriers Compliance Board
330 C Street, S.W., Room 1010
Washington, D.C. 20201
(202) 245-1591

Arts and Special Constituencies Projects
1419 27th Street, N.W.
Washington, D.C. 20007

Association for Education and Rehabilitation of the Blind and Visually Impaired
206 North Washington Street, Suite 320
Alexandria, VA 22314
(703) 548-1884

Association for Educational Communications and Technology
1126 16th Street, N.W.
Washington, D.C. 20036
(202) 466-4780

Association for Experiential Education
Box 249-CU
Boulder, CO 80309

Association for Supervision and Curriculum Development
125 North West Street
Alexandria, VA 22314
(703) 549-9110

Association of Handicapped Artists
499 Washington
Buffalo, NY 14203
(716) 855-1338

American Speech-Language Hearing Association
10801 Rockville Pike
Rockville, MD 20852
(301) 897-5700

Association for Handicapped Artists
503 Brisbane Building
Buffalo, NY 14203

Boy Scouts of America
Scouting for the Handicapped
1325 Walnut Hill Lane
Irving, TX 75038-3906
(214) 659-2127

Center for Cognitive Rehabilitation
The University of Medicine and Dentistry
of New Jersey
172 New Street
New Brunswick, NJ 08901

Center on Deafness
International Creative Arts Festival for Hearing Impaired Children and Young Adults
10100 Dee Road
Des Plaines, IL 60016
(312) 297-7110

Council for Exceptional Children
1920 Association Drive
Reston, VA 22091

Council for Research in Music Education
School of Music
University of Illinois
1025 West California
Urbana, IL 61801

Council for Traditional Arts
806 15th Street , Suite 400
Washington, DC 20005
(202) 639-8370

Council of Educational Facility Planners International
1060 Carmack Road, Suite 160
Columbus, OH 43210
(614) 292-1521

Country Music Foundation
Four Music Square E
Nashville, TN 37203

Deaf Artists of America
P.O. Box 18190
Rochester, NY 14618

Disabled Artists Network
P.O. Box 20781
New York, NY 10025

Education Commission of the States
Information Clearinghouse
1860 Lincoln Street, Suite 300
Denver, CO 80295
(303) 830-3604

Educational Facilities Laboratories
853 Third Avenue
New York, NY 10022

Girl Scouts of the USA
Scouting for the Handicapped
830 Third Avenue
New York, NY 10022
(212) 940- 7500

Hospital Audiences, Inc.
220 West 42nd Street
New York, NY 10036
(212) 575-7676

Institute of Art and Disabilities
233 South 41st Street
Richmond, CA 94804
(414) 620-0290

John F. Kennedy Center for the Performing Arts Education Programs
Washington, DC 20566
(202) 254-7190

Learning to Read Through the Arts
United States Department of Education
Division of Curriculum and Instruction
Office of Special Projects
131 Livingston Street, Room 601
Brooklyn, NY 11201

Let's Play to Grow
1350 New York Avenue, Suite 500
Washington, D.C. 20005-4709
(202) 393-1250

Library of Congress
Division for the Blind and Physically Handicapped
Taylor Street Annex
1291 Taylor Street, N.W.
Washington, DC 20542

Louis Braille Foundation for Blind Musicians
215 Park Avenue, South
New York, NY 10003

Mid-America Arts Alliance
20 West 9th Street
Kansas City, MO 64152
(816) 421-1388

A regional consortium for Arkansas, Nebraska, Kansas, Oklahoma, and Missouri.

Music Teachers National Association
1831 Carew Tower
Cincinnati, OH 45202
(513) 421-1420

National Art Education Association
1916 Association Drive
Reston, VA 22091

National Association for Bilingual Education
1201 16th Street, N.W., Suite 408
Washington, DC 20036
(202) 822-7870

National Association for Mental Health
10 Columbus Circle
New York, NY 10019

National Association for Music Therapy
505 11th Street, S.E.
Washington, DC 20003

National Association for Poetry Therapy
1029 Henhawk Road
Baldwin, NY 11510

National Association of Activity Therapy and Rehabilitative Programs
Glen Eden Hospital
6902 Chicago Road, Warren, MI 48902
(313) 264-8875, Ext. 112

National Center for a Barrier-Free Environment
1140 Connecticut Avenue, N.W., Suite 1006
Washington, DC 20036
(800) 424-2809

National Community Education Association
119 North Payne Street
Alexandria, VA 22314
(703) 683-6232

National Council on Disability
800 Independence Avenue, S.W. , Suite 814
Washington, DC 20591

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
(202) 682-5400

Request the name and phone number of the 504 coordinator for your state's arts council.

National Gallery of Art Extension Service
Loan Program
Washington, DC 20565
(202) 842-6263

National Handicap Sports and Recreation Association
425 13th Street, N.W.
Washington, DC 20033
(202) 429-0595
or
1145 19th Street, N.W.
Suite 717
Washington, D.C. 20036
(301) 652-7505

National Head Injury Foundation, Inc.
333 Turnpike Road
Southborough, MA 01772
(508) 485-9950

The National Institute of Art and Disabilities
233 South 41st Street
Richmond, CA 94804

National Music Information Center for the Handicapped Settlement
Music School Program
3745 Clarendon Avenue
Philadelphia, PA 19114
(215) 336-0400

National Theatre of the Deaf
Hazel E. Stark Center
Chester, CT 06412

National Theatre Workshop of the Handicapped
106 West 56th Street
New York, NY 10019

National Therapeutic Recreation Society
1601 North Kent Street
Arlington, VA 22209
(703) 820-4940
or

National Recreation and Park Association
National Therapeutic Recreation Society
3101 Park Center Drive, 12th Floor
Alexandria, VA 22302
(703) 820-4940

New England Foundation for the Arts, Inc.
25 Mount Auburn Avenue
Cambridge, MA 02138
(617) 492-2914

A regional organization of arts agencies from Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.

Photographic Society of America
2005 Walnut Street
Philadelphia, PA 19103
(215) 563-1663

Poetry Society of America
15 Gramercy Park South
New York, NY 10003
(212) 254-9628

Poetry Therapy Institute
P.O. Box 70244
Los Angeles, CA 90070

President's Committee for Employment of the Handicapped
1111 20th Street, N.W.
Washington, DC 20007

Rehabilitation Institute of Pittsburgh
6301 Northumberland Street
Pittsburgh, PA 15217

Smithsonian Institution
Programs for the Handicapped
National Air and Space Museum
Room 3566
Washington, DC 20560

Special Olympics, Inc.
Kennedy Foundation
1350 New York Avenue
Washington, DC 20005
(202) 628-3630

Southern Arts Federation
1401 Peachtree Street, N.E.
Atlanta, GA 30309, (404) 874-7244

A regional organization of arts agencies from Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee.

Tapes for the Blind
7852 Cole Street
Downey, CA 90242

The Kids on the Block
822 North Fairfax Street
Alexandria, VA 22314
To order a Kids on the Block puppet program, call:
1-800-368-KIDS

T.H. Rogers School
5840 San Felipe
Houston, TX 77507

Strategies for adapting equipment and the environment for students with exceptional educational needs.

United States Amputee Association
Route 2 County Line
Fairview, TN 37062

U.S. Department of Education
400 Maryland Avenue, S.W., Suite 3073
Washington, DC 20202
(202) 472-5812

Very Special Arts
1331 Pennsylvania Avenue, N.W.
Washington, DC 20004
Voice—(202) 662-8899
TDD—(202) 662-8898

Western States Foundation
207 Shelby Road, Suite 200
Santa Fe, NM 87501
(505) 988-1166

A regional arts consortium for Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.

Young Audiences
115 East 92nd Street
New York, NY 10028
(212) 831-8110

Resources for Commercial Materials

Allied Education Council
P.O. Box 78
Galien, MI 49113

The Fitzhugh Plus Program; perceptual training; spatial organization books

Ann Arbor Publishers Campus
Village Arcade
611 Church Street
Ann Arbor, MI 48104

Michigan Successive Discrimination Program; cues and signals; perceptual activities; symbol discrimination; visual tracking

Continental Press, Inc.
Elizabeth, PA 17022

Visual discrimination; visual motor skills levels I & II

Creative Playthings, Inc.
Edinburg Road
Cranbury, NJ 08540

Variety of toys and games for perceptual activities

Developmental Learning Materials
3505 North Ashland Avenue
Chicago, IL 60657

Association picture cards; same and different cards; figure-ground tapes

Fred Sammons, Inc.
Box 32
Brookfield, IL 60513-0032

Adaptive devices, equipment, spelling tools, etc. for physically challenged persons

Follet Educational Corporation
1010 W. Washington Boulevard
Chicago, IL 60607

The Frostig Program; workbook for visual perception

Ideal Manufacturers
1100 South Lavergre
Oak Lawn, IL 60453

Pegboards; block designs; size forms; fit-a-space

Mafex Associates, Inc.
111 Barron Avenue
Johnstown, PA 15906

I Can Do It; visuomotor activity exercises

Noble and Noble Publishers
750 Third Avenue
New York, NY 10017

Try Experiences for Young Children; visuomotor tasks

J.A. Preston Corporation
71 Fifth Avenue
New York, NY 10003

Materials for Motor Assessment and Teaching; Eye-Hand Coordination; Perception

SNAP: Special Needs Adapted Photography
Polaroid Consumer Resource Center
784 Memorial Drive
Cambridge, MA 02139-4688

Modified Polaroid camera for use by physically challenged persons and teaching discovery materials.

Swedish Rehab.
100 Spence Street
Bay Shore, NY 11706
1-800-645-5272

Adaptive devices, tools, scissors, holding devices, etc., for physically challenged persons.

Teaching Resources
100 Boylston Street
Boston, MS 02116

Programs for visuomotor, perceptuomotor, eye-hand coordination

Thera/Fin Corporation
3800 S. Union Avenue
Steger, IL 60475
1-312-755-1535
1-800-225-1384

Headpointers and products required for the physically challenged person.

Appendix B

References for Your Professional Library

The following selected references provide information about the arts and children with exceptional educational needs, as well as about specific handicapping conditions.

General

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Cheifetz, D. *Theatre in My Head.* Boston: Little, Brown & Co, 1971.

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Creative Movement and Dance

Bernhardt, D.B., ed. *Recreation for the Disabled Child Series: Physical and Occupational Therapy in Pediatrics Series.* New York: Haworth Press, 1985.

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Taylor, C. *Rhythm: A Guide to Creative Movement.* Palo Alto, CA: Peek Publications, 1977.

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Wotherspoon, Bill. *Elementary School Dance, Grade 1.* Alberta, Canada: Red Deer Public School District No. 104, 1982.

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A Resource Manual for the Development and Evaluation of Special Programs for Exceptional Students. Volume V-B MODELL: Music or Drama to Enhance Language Learning, revised. Bartow, FL: Polk County Schools, June 1983.

Burton, Judith M. "Developing Minds: Beginnings of Artistic Language." *School Arts* 80.1 (Sept. 1980), pp. 6-12.

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Savage, Ronald C., and Gary F. Wolcott, eds. *What Educators Need to Know About Students with Traumatic Brain Injury: An Educators Manual*. Southborough, MA: National Head Injury Foundation, Inc., 1988.

Savage, Ronald C., and Michael G. Allen. "Educational Issues for the Traumatically Brain Injured Early Adolescent." *Teaching Early Adolescents Magazine* 1.4 (1987), pp. 23-27.

U.S. Department of Education. *Directrory of National Information Sources on Handicapped Conditions and Related Services*. Washington, DC: U.S. Department of Education, 1986.

Videos

Creative Writing

Learning About Disability: The Children Speak to Us. 1987. Video documents a three-week arts program for youth with physical disabilities, communication disorders, or mental retardation. Provides an overview of adaptations in materials and teaching techniques, and creative involvements in visual art, music, theatre/drama, creative writing, photography and computer graphics. VHS 43 minutes. Available from Young Artist Workshop, St. Norbert College, DePere, WI.

The Arts/Access Project. 1988. Video documents a consortium of arts, human service, and education agencies in a county-wide area. Organized to provide an experimental artists-in-residence program. The program services a disabled population ages 3–90 and represents almost all major disabling conditions (VHS. 11 minutes). Available from YAW, St. Norbert College, DePere,WI.

The WAHPERD Project. 1988. Video of an experimental program conducted for youth with varied disabling conditions. An integrated team shows how to develop upper body movement built around dance and creative movement activities. (VHS; 15 minutes). Available from YAW, St. Norbert College, DePere, WI.

Dance

Dance in Silence. 1982. Portrait of a program in which teenage dancers, both handicapped and nonhandicapped, work together to form a dance company. Shows the value of the work and the experience for the kids. Produced by the Chicago Council on Fine Arts. (30 minutes) . Available from Very Special Arts, Washington, D.C.

Dubuque Dance. 1985. A documentation of Very Special Arts Iowa's ballet technique and movement class for students with special needs. (6 minutes). Available from VSA, Washington, D.C.

Feel the Music. 1986. A documentary about the Alvin Ailey American Dance Center's model program for students who are visually impaired. Initiated by Very Special Arts, this program focuses on dance exercises and techniques. (7 minutes). Available from VSA, Washington, D.C.

See the Rhythm, Feel the Dance. 1984. Narrated by Charles Mohr, Executive Director, Very Special Arts Oklahoma. A documentary of Very Special Arts Oklahoma's hearing-impaired dance program with the Oklahoma Ballet. Signed for persons who are deaf or hearing-impaired. (30 minutes). Available from VSA, Washington, D.C.

Special Students, Special Teacher: Anne Riordan. 1982. This tape is a documentary of this renowned teacher's pioneering work in dance and movement with students who have disabilities. Anne Riordan provides the narration. (25 minutes). Available from VSA, Washington, D.C.

To Feel, To Move, To Dance. 1980. Describes methods used with children who have disabilities by Magic Movers, a professional creative movement/dramatics company affiliated with the University of Montana School of Fine Arts. Developed as a training accompaniment to an activities manual which is provided with the tape. (28 minutes). Available from VSA, Washington, D.C.

Drama

A Tobin Drama. 1984. Drama artists Lisa Thorson (Next Move Unlimited; On Being Your Best), Jane Nichols (Crosswalk Theater), and Susan Periale (Boston Arts Group) conduct drama, music, and puppet projects with young inner-city students with learning disabilities. Produced by Lisa Davis and Very Special Arts Massachusetts. (10 minutes). Available from VSA, Washington, D.C.

Climb. 1983. Discusses theatre performance in the classroom as a means of conveying learning skills to students with disabilities. Teaching concepts are described and performed in this video. (30 minutes). Available from VSA, Washington, D.C.

Dracula. 1986. Documents a Very Special Arts Iowa drama project. A high school production of "Dracula" that mainstreams students with learning disabilities into all aspects of producing and performing an all-school play. (10 minutes). Available from VSA, Washington, D.C.

Ready to Play. 1982. A teacher/artist training tape depicting drama activities with young severely handicapped children. Developed by the Getz School of Tempe, Arizona and Very Special Arts. (20 minutes). Available from VSA, Washington, D.C.

Young Playwrights Project. 1986. This videotape brings to life the two winning plays of the 1986 Henry Fonda Young Playwrights Project. Features interview with Young Playwrights Day host, Cicely Tyson; VSA Founder, Jean Kennedy Smith; and the young playwrights. (8 minutes). Available from VSA, Washington, D.C.

Music

Experiencing Music with the Piano. 1981. A method for teaching piano to students who are mentally handicapped. Developed by Dr. Flora Silini, music professor, University of Kansas, these three videotapes depict actual learning experiences. A training manual accompanies videotapes. Available from VSA, Washington, D.C.

Photography

Access to Photography: Making Photography Accessible to Persons with Exceptional Educational Needs. Revised, April 1989. Video discusses the unique advantages of an adventure in photography as an art form for disabled. It illustrates adaptive camera and darkroom services, shows children and staff using adaptive equipment, and introduces teaching approaches (12 minutes. VHS). Available from Young Artist Workshops, St. Norbert College, DePere, WI.

Teacher/Artist Training/General

Access to Art: How to Begin. 1986. For teachers, counselors, and artists who wish to establish arts programs in special needs settings. Includes disability awareness, visual arts, creative dramatics, dance, and music activities. (Adapted from synchronized audiotape/color slide production.) Produced by Dan Wiener, Very Special Arts Massachusetts, and the Massachusetts Department of Education (Division of Special Education). (26 minutes). Available form VSA, Washington, D.C.

Arts and the Handicapped. 1982. Documents and inservice training session for special education teachers. Training ideas are provided in dance (Anne Riordan); creative play (Ed Lilley); visual arts (Scott Stoner); and music (Ken Bruscia). Segmented by art form to be used in part or in whole. (60 minutes). Available from VSA, Washington, D.C.

Arts in Healing. 1982. Documents the "New Horizon" program at Children's Hospital in Washington, D.C., which provides activities that contribute to the emotional growth of the hospitalized child. Works of a poet, a dancer, and a visual artist are featured. (30 minutes). Available from VSA, Washington, D.C.

A Time Together, A Time to Share. 1983. Produced in conjunction with Very Special Arts Wisconsin, this tape documents arts training of parents who have children with disabilities and examines use of the arts in the family routine. (30 minutes). Available from VSA-WIS.

Very Special Arts Festival. 1988. Video describes a Very Special Arts Festival conducted for disabled persons ages 6 and older throughout a county-wide area. VHS. 10 minutes. Available from Young Artist Workshops, St. Norbert College, DePere, WI.

Visual Arts

A Gallery Experience for Handicapped Children. 1979. A documentary involving children with various disabilities who tour a contemporary exhibit at the Los Angeles Junior Arts Center, examining and comprehending the displays through tactile exploration. (18 minutes). Available from VSA, Washington, D.C.

Another Way. 1984. Documents a Very Special Arts Iowa visual arts tie-dying project with students experiencing behavioral disorders. (8 minutes). Available from VSA, Washington, D.C.

Puppetry With Students With Special Needs. 1985. Describes a puppetry project with students with various types of disabilities. Developed by Very Special Arts Iowa. (10 minutes). Available from VSA, Washington, D.C.

Visual Art and the Physically Challenged Person 1989.. Video with accompanying guide discusses use of recent technology, commercially available adaptive devices, and simple innovations that can be made by the teacher or parent to increase accessibility and interaction with the visual arts. VHS. 27 minutes. Available from Young Artist Workshops, St. Norbert College, DePere, WI

School Standards—j, k, l

Wisconsin Educational Standards, a blueprint for excellence in educational programs, identifies the 20 school district standards that must be provided to achieve the kind of education Wisconsin parents and educators want for all school-age children and youth. These 20 standards, representing the minimum level of quality that should be available for all children, were jointly developed by groups composed of school board members, superintendents, principals, teachers, and representatives of business and industry. The actual implementation of the standards is achieved by school boards cooperatively involving their administrators, school staff, and members of the community.

The 20 standards reflect current educational literature and research on effective school systems. This research, which examines schools where students learned and performed at or beyond their ability and expectation, identified seven key elements that should be considered to help all students learn.

- a clear school mission and accompanying instructional program
- strong instructional leadership
- high student expectations
- an orderly learning climate
- ample opportunities for students to learn
- frequent monitoring of pupil progress
- a high degree of parent and community involvement in the school

Each of the 20 standards established for Wisconsin have a direct relationship to one or more of these seven elements of school effectiveness. They provide direction for a school district to examine and evaluate the existing educational program, to determine the areas in which improvements must be made, and to establish goals to be accomplished. The accompanying chart illustrates the characteristics of effective schools and their respective 20 standards of excellence.

A review of these standards indicates that Standard (j) requires that health, physical education, art, and music must be provided in accordance with a written curriculum. This compliance also helps to achieve standards (k) and (l): the standard of a written, sequential curriculum and the standard of regular instruction, respectively.

Access to the arts provides students with exceptional educational needs some means for expressing and understanding many of the ideas that are important to the individual, the family, and to society in general. Among the various areas of art there are opportunities for developing perceptual awareness, communication skills, visual creativity, aesthetic values, understanding of various cultures, life-coping skills, and knowledge of one's self. For this reason it is essential that the students participate in art experiences throughout their elementary and secondary educational programs.

Assistance with expanding instructional objectives and goals in each area of the arts to meet the individual needs of EEN students can be obtained by referring to the comprehensive set of curriculum guides published by this department and by contacting the appropriate state department consultants.

The Characteristics of Effective Schools and The Standards for Excellence

Clear School Mission	Instructional Leadership	School Climate	Opportunity to Learn	High Pupil Expectations	Monitoring Pupil Progress	Parent and Community Relations
(h) Library-Media Services (j) Health, Physical Education, Art, and Music Instruction (k) Written, Sequential Curriculum	(a) Professional Staff Licensure (b) Staff Development (q) Personnel Evaluation	(g) Emergency Nursing Services (i) Safe and Healthful Facilities	(d) 5-year-old Kindergarten (f) Days and Hours of Instruction (l) Regular Instruction	(n) Children At Risk (p) High School Graduation Standards	(c) Remedial Reading (e) Guidance and Counseling (r) Third Grade Reading Test (s) Achievement Tests	(m) Education for Employment (o) Performance Disclosure Report (t) Gifted and Talented

The following standards may also be related to the effective school characteristics listed above:

Clear School Mission	Instructional Leadership	School Climate	Opportunity to Learn	High Pupil Expectations	Monitoring Pupil Progress	Parent and Community Relations
(b) Staff Development (L) Regular Instruction (m) Education for Employment (p) High School Graduation Standards	(e) Guidance and Counseling (o) Performance Disclosure Report	(f) Days and Hours of Instruction	(h) Library-Media Services (j) Health, Physical Education, Art, and Music Instruction (n) Children At Risk	(c) Remedial Reading (k) Written, Sequential Curriculum (r) Third Grade Reading Test (t) Gifted and Talented		(g) Emergency Nursing Services (i) Safe and Healthful Facilities (q) Personnel Evaluation

Appendix D

Professional Development

Each teacher in a mainstreamed or nonmainstreamed classroom is encouraged to develop and maintain skills for teaching EEN children in the arts. The information contained below should assist individuals in locating and utilizing opportunities for professional development in arts for EEN learners. Contact the following universities' adult education/outreach programs for availability of courses relative to developing skills for expanding art activities in the schools. In addition, the authors recommend that educators talk with school administrators and special education teachers to learn of conferences, workshops, and conventions that include appropriate art education.

University of Wisconsin System

University of Wisconsin-Eau Claire
Eau Claire 54701
General Information Number:
(715) 836-2637

University of Wisconsin-Green Bay
Green Bay 54311-7001
General Information Number:
(414) 465-2000

University of Wisconsin-La Crosse
La Crosse 54601
General Information Number:
(608) 785-8000

University of Wisconsin-Madison
Madison 53706
General Information Number:
(608) 262-1234

University of Wisconsin-Milwaukee
P. O. Box 413
Milwaukee 53201
General Information Number:
(414) 229-4725

University of Wisconsin-Oshkosh
Oshkosh 54901
General Information Number:
(414) 424-1234

University of Wisconsin-Parkside
Kenosha 53141
General Information Number:
(414) 553-2000

University of Wisconsin-Platteville
Platteville 53818
General Information Number:
(608) 342-1491

University of Wisconsin-River Falls
River Falls 54022
General Information Number:
(715) 425-3911

University of Wisconsin-Stevens Point
Stevens Point 54481
General Information Number:
(715) 346-0123

University of Wisconsin-Stout
Menomonie 54751
General Information Number:
(715) 232-1431

University of Wisconsin-Superior
Superior 54880
General Information Number:
(715) 394-8101

University of Wisconsin-Whitewater
Whitewater 53190
General Information Number:
(414) 472-1234

The Native American Center's Weekend College
University of Wisconsin-Stevens Point
Stevens Point, WI 54481
(715) 346-3576

Private Colleges and Universities in Wisconsin

Alverno College
3401 South 39th Street
Milwaukee 53215
General Information Number:
(414) 382-6000

Beloit College
Beloit 53511
General Information Number:
(608) 365–3391

Cardinal Stritch College
6801 North Yates Road
Milwaukee 53217
General Information Number:
(414) 352–5400

Carroll College
100 North East Avenue
Waukesha 53186
General Information Number:
(414) 547–1211

Carthage College
Kenosha 53141
General Information Number:
(414) 551–8500

Concordia College
12800 North Lake Shore Drive 9W
Mequon 53092
General Information Number:
(414) 243–5700

Edgewood College
855 Woodrow Street
Madison 53711
General Information Number:
(608) 257–4861

Lakeland College
P.O. Box 359
Sheboygan 53082–0359
General Information Number:
(414) 565–2111

Lawrence University
P.O. Box 599
Appleton 54912
General Information Number:
(414) 739–3681

Marian College
45 South National Avenue
Fond du Lac 54935
General Information Number:
(414) 923–7600

Marquette University
615 North 11th Street
Milwaukee 53233
General Information Number:
(414) 224–7250

Mount Mary College
2900 North Menomonee River Pkwy.
Milwaukee 53222
General Information Number:
(414) 258–4810

Mount Senario College
1500 College Avenue West
Ladysmith 54848
General Information Number:
(715) 532–5511

Northland College
Ashland 54806
General Information Number:
(715) 682–4531

Ripon College
300 Seward Street, P. O. Box 248
Ripon 54971
General Information Number:
(414) 748–8102

St. Norbert College
DePere 54115
General Information Number:
(414) 337–3166

Silver Lake College
2406 South Alverno Road
Manitowoc 54220
General Information Number:
(414) 684–6691

Viterbo College
815 South Ninth Street
La Crosse 54601
General Information Number:
(608) 784–0040

Wisconsin Lutheran College
8830 West Bluemound Road
Milwaukee 53226
General Information Number:
(414) 774-8620

Professional Development

Approved Wisconsin Teacher Preparation Programs in the Arts and Special Education

Professional Educational Programs	Public Universities				
	UW-Eau Claire	UW-Green Bay	UW-La Crosse	UW-Madison	UW-Milwaukee
Art—Elementary and/or Secondary	Mm	M	Mm	M	M
Dance				Mm	
English	Mm	Mm	Mm	Mm	M
Theater	Mm	Mm	Mm	Mm	
General Music, K-12	Mm	M	M	M	M
Choral Music, 7-12	M	M	M	M	M
Instrumental Music, K-12	M	M	M	M	M
Special Education Supervisor				G	G
Early Childhood—EEN	MG			M	MG
Emotional Disturbance	G		G	MG	MG
Hearing Disability					MG
Learning Disability	MG		G	G	MG
Mild/Moderate Mental Retardation	MG			MG	MG
Severely Handicapped					MG
School Occupational Therapist				C	
Speech/Language Pathology	G			G	G
Special Fields—Special Education	C			C	
Physical Education—Special Education	C		GMc	C	

Key: **M = undergraduate major** **m = undergraduate minor**

G = graduation program **c = concentration** **● = K-9 minor/elementary education**

Public Universities							
UW-Oshkosh	UW-Parkside	UW-Platteville	UW-River Falls	UW-Stevens Point	UW-Stout	UW-Superior	UW-Whitewater
Mm	M	Mm	Mm	Mm	M	M	M
			m	Mm			m
Mm●	Mm●	Mm	Mm●	Mm	m	Mm	Mm
Mm●	Mm	Mm	m	Mm		Mm	Mm
M	M	Mm●	Mm●	M		Mm	Mm
M	M	Mm●	M	M		Mm	Mm
M	M	M	M	M		Mm	Mm
						G	
MG				G			MG
				G		G	MG
MG			G	Gm		G	MG
MG				G	M, 7-12		MG
							MG
G			G	G			G
c					c		c
c		c	c	M	c	c	c

Professional Development

Approved Wisconsin Teacher Preparation Programs in the Arts and Special Education

Professional Educational Programs	Independent Colleges & Universities				
	Alverno College	Beloit College	Cardinal Stritch College	Carroll College	Carthage College
Art—Elementary and/or Secondary	M	M	Mm	M	M
Dance					
English	Mm●	Mm	Mm	M●	Mm
Theater	m	Mm	Mm	Mm	M
General Music, K-12	M			M	M
Choral Music, 7-12	M			M	M
Instrumental Music, K-12	M			M	M
Special Education Supervisor					
Early Childhood—EEN			M		
Emotional Disturbance			G		
Hearing Disability					
Learning Disability			G		M, K-8
Mild/Moderate Mental Retardation			MG		M
Severely Handicapped					
School Occupational Therapist					
Speech/Language Pathology					
Special Fields—Special Education	C		C		
Physical Education—Special Education			C		C

Key: M = undergraduate major m = undergraduate minor

G = graduation program c = concentration ● = K-9 minor/elementary education

Independent Colleges and Universities								
Concordia College	Edgewood College	Lakeland College	Lawrence University	Marion College	Marquette University	Mount Mary College	Mount Senario College	Northland College
	M	m	M	M		M	M	
Mm	Mm	Mm	Mm	Mm	Mm	Mm●	Mm●	Mm●
	m	Mm	Mm		Mm			
	M, K-8	Mm	M	M		M, K-8	Mm●	
		Mm	M	M			Mm●	
		Mm	M				Mm●	
	M							
	M							
	M			G				
						c		
					G			
						c		

Professional Development

Approved Wisconsin Teacher Preparation Programs in the Arts and Special Education

Professional Educational Programs	Independent Colleges & Universities				
	Ripon College	St. Norbert College	Silver Lake College	Viterbo College	Wisconsin Lutheran College
Art—Elementary and/or Secondary		M	M	M	
Dance	m				
English	Mm	Mm●	Mm	Mm	Mm
Theater	Mm	m		Mm	
General Music, K-12		M	Mm	M, K-8	M
Choral Music, 7-12	M	M	Mm	M	Mm
Instrumental Music, K-12	M	M	Mm	M	M, 6-12
Special Education Supervisor					
Early Childhood—EEN					
Emotional Disburbance			M		
Hearing Disability					
Learning Disability			M		
Mild/Moderate Mental Retardation			M		
Severely Handicapped					
School Occupational Therapist					
Speech/Language Pathology					
Special Fields—Special Education		c	c	c	
Physical Education—Special Education					

Key: M = undergraduate major m = undergraduate minor

G = graduation program c = concentration ● = K-9 minor/elementary education

Professional Development

Staff Development

Local districts are responsible for providing opportunities for direct service personnel to update and upgrade their knowledge and skills through inservice training, workshops, and seminars. For those individuals whose responsibilities include such arrangements, the resources listed below may prove useful in planning and implementing staff development.

Staff development in the Wisconsin educational system needs to develop a strong resource center on exceptional education and the arts for arts teachers. Teachers need to feel comfortable and self-assured when working with different exceptionalities as well as know how to communicate effectively to students with special needs. They need to know the importance and methods of adapting to the students' needs according to their disabilities. In doing so, each system should also provide continuous training for arts teachers who are working with any exceptional education student, no matter if it is in a self-contained or mainstreamed setting. Each training session should be set up according to the disability of the student that the teacher is working with, as well as the degree of the student's disability.

Staff development should begin early in the school year with training for all arts teachers working with EEN students, whether in mainstreamed or a self-contained class. Scheduling should be set during the school day so that all arts specialists have the opportunity to participate in a workshop for visual art with an exceptional education population.

Resources and Support

Staff development should also provide resources and support for the arts specialist who works with students with exceptional education needs. Areas that need to be addressed in developing support for the specialist include

- assisting the specialist in developing an understanding of the needs of students;
- assisting the specialist in developing a working knowledge of different disabilities, including the individual characteristics and learning styles of children who have needs in each particular disability area such as students with hearing impairments, students with mental retardation, students with learning disabilities, and so forth;
- providing printed material such as articles, handbooks, and forms to support the specialist in further understanding the needs of students ;
- providing inservices to assist the specialist in developing appropriate IEPs ;
- assessing immediate needs of the specialist in relation to his or her present work schedule;
- developing inservices to provide support directly related to these immediate needs;
- providing inservices to address the facilitation of appropriate mainstreaming;
- developing guidelines to assist and monitor the appropriate placement of mainstreamed students;
- providing information and support for continued academic work in the areas of special education;

- providing accessibility of trained personnel in the area of special education for consultation;
- providing trained personnel to assist the specialist with "hands on" teaching techniques.

Electronic Networking

SpecialNet, National Systems Management, Inc.,
2021 K Street, NW (Suite 315)
Washington, D.C. 20006
(202) 296-1800

Computer networking, or electronic networking, is becoming increasingly significant as a communication method and has applications for special populations. SpecialNet was founded in 1981 to help meet the increasing need for information sharing among special educators in states, universities, and school districts. It includes electronic mail, bulletin boards, and databases. Over 20,000 educators in both special and general education use the 3,000 SpecialNet electronic mailboxes to get a wide variety of information. Electronic bulletin boards currently cover 43 national topics including successful educational practices in special and general education, and programs for the deaf and blind. Databases on a variety of topics are available for easy access to information.

Other computer networks are available statewide and nationally. Information can be obtained by contacting most school media centers.

Glossary

Ability grouping: the placement of students in separate segments according to their competence or achievement in specific areas.

Abstract: any quality of something considered apart from the thing itself.

Abstract reasoning: the process of arriving at conclusions through the use of symbols or generalizations rather than concrete materials.

Acalculia: inability to perform mathematical functions.

Achromatism: the inability to distinguish among any color; seeing only grayish hues.

Acoustic neuroma: an interarial tumor of the eighth cranial nerve, which causes hearing loss and tinnitus.

Acrocephaly: a congenital condition in which the top of the head is pointed; the eyes are usually very large, widely set apart, and tend to slant downward and toward the outside. The hands and feet may be webbed. Generally mental retardation is present.

Acute: a disease or mental disorder that generally is sudden in onset and likely to be of short duration.

Adaptations: changes in structure or function that produce greater achievement and learning for an individual.

Adaptive arts: an approach in teaching the arts to handicapped children that is designed to simultaneously combine arts and nonarts goals.

Adaptive behavior: behavior that helps the individual interact more effectively with the environment (includes maturation, learning, personal independence, social adjustment, and responsibility).

Affect: an individual's feelings, emotions, mood, temperament. Lack of "affect" is a term frequently employed to describe an individual who appears to express no or minimal emotions or feelings as part of their overall being.

Agitographia: writing disability, characterized by quick writing movements, distortions or omission of letters, parts of words or entire words.

Agnosia: inability to recognize or identify familiar objects through a particular sense organ, even though the receiving organ itself is not impaired, e.g., cannot recognize telephone ring.

Agramatism: cannot recall the structure of sentences.

Agraphia: cannot relate mental images of words to the motor movements necessary for writing them.

Alalia: the functional absence of speech.

Albinism: a heredity condition in which the pigmentation of the eye is either partially or totally absent.

Alexia: inability to receive, associate and understand visual language symbols as they relate to real objects and experiences.

Amaurosis: the loss of vision due to disease of the optic nerve; however, no changes in the structure of the eye occur.

Amblyapia: (lazy eye syndrome)—the inability to coordinate or focus both eyes simultaneously on the same object, allowing one eye to be out of focus.

Amnesia: a chronic or severe inability to remember past experiences or events.

Amusia: inability to produce or to understand musical sounds.

Anarthria: inability to form words accurately due to brain damage or damage to peripheral nerves which carry impulses to articulary muscles.

Anecdotal records: a report that contains observed behavior of a particular individual or event.

Angular gyrus: left area of brain which governs some speech functions.

Angulation problems: inability to connect lines to form angles.

Anoxia: severe oxygen deficiency in the tissues of a part of the body or in the bloodstream supplying such part; often results in brain damage.

Aphasia: the inability to understand or produce spoken language; generally believed to be the result of injury, disease, or maldevelopment of the brain.

Apraxia: the loss or impairment of the ability to perform complex coordinated movements.

Articulation: enunciation of speech standards.

Arts therapy: professional treatment of individuals using therapeutic techniques through an artistic medium.

Astereognosis: inability to recognize objects or conceive their forms by touching them.

Asthenic personality: characterized by excessive fatigue, low energy level, lack of enthusiasm, marked incapacity for employment, and over-sensitivity to physical and emotional stress.

Astigmatism: Blurred vision as the result of an irregular cornea or lens.

Asymbolia: inability to use and understand symbols.

Ataxia: muscular uncoordination manifested when voluntary muscular movements are attempted.

Athetosis: a condition where there are slow, irregular, twisting muscular movements seen mostly in the arms, hands, and fingers.

Atresia: congenital malformation of the ear.

Attending skills: the ability of a child to focus attention on a stimulus (teacher, learning materials, sound).

Attitude: a frame of mind affected by one's personality, opinions, and experiences.

Auditory: of hearing or the sense of hearing.

Auditory association: the ability to relate spoken words in a meaningful manner.

Auditory discrimination: the ability to identify and choose correctly between sounds of different pitch, volume, and pattern.

Auditory imperception: inability to understand oral verbal communications and failure to understand familiar sounds significance.

Aura: a particular sensation that many epileptics experience prior to having a grand mal seizure.

Autism: a form of childhood psychosis characterized by extreme withdrawal, self stimulation, repetitive motor behavior, language disturbance, an inability to relate to others, and often cognitive deficits.

Awareness: sensitivity to others, self, and natural phenomena.

Behavior: mode of conducting one's self; activities of an organism or individual that can be observed by another or by an experimenter's instruments.

Behavioral disorders: psychotic, neurotic, and personality dysfunction.

Behavioral objective: a statement clearly specifying what is expected of an individual in a learning situation. The objective must be observable, measurable, and specifiy precisely how the behavior is to be measured.

Behavior modification: an approach in which positive or negative reinforcements are used to affect desired changes in behavior.

Blindisms: self-stimulatory behavior of blind persons (such as hand flapping near the eyes or body rocking).

Body image: awareness of one's own body.

Brain damage: any structural injury to the brain which results in perceptual or motor impairment.

Cardiac: of or near the heart.

Case manager: person designated by the special services committee as chairperson or team leader responsible for coordinating all evaluation procedures and interpretation related to each child.

Catatonic schizophrenia: excited type characterized by excessive and sometimes violent motor activity and excitement; withdrawn type characterized by inhibition manifested by stupor or mutism.

Central nervous system: the brain and the spinal cord.

Cephalo-caudal neural maturation: maturity development of nervous system in head and brain area.

Cerebellum lesions: paralysis caused by lesions of the cerebellum layer of the brain, which controls involuntary muscular movement.

Cerebral palsy (CP): a condition characterized by paralysis, weakness, uncoordination and/or other motor dysfunctions caused by damage to the brain which may occur before, during, or after birth. It is not a disease nor is it progressive and its symptoms range from mild to profound.

Cholesteatoma: a tumor of the temporal bone, which causes facial paralysis.

Choreiform movements: sudden, short, spasmatic or jerky movements which occur irregularly and arhythmically in different muscles.

Chronic: a disease and mental disorder of slow onset and long duratio

Chronological age (CA): the real or actual age of a person since birth. It is usually referred to in years and months.

Closure: the tendency to stabilize, close, or complete a behavioral or mental situation.

Cognitive: pertaining to the mental processes of knowing, perceiving; memory, judgment, and reasoning.

Cognitive style: an individual's approach to problem solving and cognitive tasks.

Colobona: a hereditary degenerative structural defect of the eye that impairs vision.

Color blindness: (partial) generally involves the inability to distinguish between red and green (total color blindness refers to achromatism).

Compulsive: insistence on doing things in habitual ways.

Communication aid: devices that assist a child in the ability to communicate (sign language, communication board or booklet, bliss symbols, hearing aid).

Compulsions: an irresistible impulse to perform an irrational act or repetitive actions.

Concept: the properties or relationships common to a class of objects or ideas; concepts may be concrete or abstract.

Conceptual learning process: a discovering, inductive, and open-ended process of personally arriving at attitudes, concepts, facts, values, behaviors, skills, and emotions.

Concretism: the tendency to react to a given situation without considering its relationships, classifications, or other implications.

Concurrently: occurring at the same time.

Conductive hearing loss: hearing impairment due to the dysfunction of the outer or middle ear that affects the loudness of sounds heard; the use of a hearing aid may help overcome this impairment.

Congenital: present or existing at birth.

Congenital paraplegia: only the legs are paralyzed.

Congenital symmetrical diplegia: paralysis of all limbs.

Continuum of service: the provision of a total spectrum of exceptional education services to handicapped children, ranging from the least restrictive to most restrictive.

Cortical lesion: paralysis caused by lesions of the cortical layer (the skull).

Creativity: self actualization, contribution of self, uniqueness, originality, personal statements.

Creeper: a flat board on wheels on which a physically handicapped individual may lie and push himself or herself from place to place.

Cretinism: a condition caused by a thyroid defect or deficiency usually recognized in infants around three months of age. Typically the child is very small, with a large head, short extremities, thick lips and tongue and an overall pale yellow coloration of the body. Mental retardation usually results unless thyroid therapy occurs very early in the infant.

Cross-categorical program: a program into which children of more than one disability type or handicapping condition are placed. This also may be referred to as noncategorical.

Cyclothymic: characterized by recurring and alternating periods of depression and elation.

Deaf: a hearing impairment so severe that the child cannot understand what is being said with or without a hearing aid.

Deprivation: removal of something wanted, seen, or been done.

Developmental disability (DD): a disability attributed to mental retardation, cerebral palsy, epilepsy or another neurological condition of an individual found to be closely related to mental retardation or to require treatment similar to that required by mentally retarded individuals which originates before such individual reached age 18, which has continued or can be expected to continue indefinitely, and which constitutes a substantial handicap for the individual.

Depth perception: awareness of distance of objects from the observer.

Diplegia: paralysis of both sides of the body; the lower limbs are more likely involved than the upper.

Disability: a physical, emotional or neurological deviation or discrepancy possessed by an individual. Not all disabilities are considered to be handicapping.

Discrete: separate, distinct, and discontinuous.

Discrimination: the process of detecting differences between or among objects, sounds, symbols, etc.

Disinhibition: the temporary removal of conditioned inhibition through the action of an unrelated stimulation.

Dissociation: inability to see or perceive things as a whole, as a gestalt, or as a total unit.

Distractibility: the tendency for a person's attention to be easily drawn to extraneous stimuli or to focus on minor details with a lack of attention to major aspects.

Dominance: the tendency for one side of the body related organ systems to have control over those of the opposite side.

Down's syndrome: a genetic defect sometimes characterized by slanting eyes, sloping forehead, stubby fingers, generally dwarfed physique, and retardation ranging from moderate to profound.

Dysarthria: neuromuscular impairment of articulators interfering with the production of speech.

Dyscalculia: impaired ability to deal with numerical symbols or simple arithmetical calculations.

Dysdiadochokinesis: inability to perform or impairments of repetitive movements.

Dysfunction: impaired functioning; abnormal or imperfect behavior of an organ.

Dysgraphia: partial inability to express ideas by means of written symbols or writing.

Dyskenesia: partial impairment of voluntary movement abilities, resulting in incomplete movements, poor coordination, and clumsy behavior.

Dysnomia: the ability of a person to know the word he is trying to recall, recognize it when it is said, but not be able to recall it at will.

Dyslalia: speech impairment due to defects in the organs of speech.

Dyslexia: partial inability to read, or to understand what one reads.

Early childhood program: a comprehensive multisensory program for children ages 3 to 6 with learning delays in two or more areas of motor, social cognitive, and speech/language development.

Echolalia: uncontrollable response characterized by repeating a word or sentence after just spoken by another person.

Educable mentally retarded: mildly mentally retarded individuals who are able to acquire functional literacy and social competence through special education.

Elective mutism: a situation where a person has the ability to talk but chooses to be mute; nontalkative except in the presence of certain individuals.

Emotional lability: tendency toward cyclic emotions characterized by sudden unexplainable shifts from one emotion to another.

Emotionally disturbed: a handicapping condition characterized by emotional, social, and behavioral functioning which significantly interferes with the child's total educational program and which occurs across environments of home, school, and community.

Enureses: involuntary discharge of urine.

Epilepsy: a recurrent, chronic condition, characterized by convulsion due to an abnormal discharge of electrical energy in the brain.

Etiology: the study of causes and origins.

Explosive behavior: a violent reaction which does not appear to be warranted by the situation.

Extrapyramidal lesion: disease of the descending tract of the spinal cord causing severe motor damage and paralysis.

Evaluation: process of making judgments about the results of assessment in terms of the curriculum objectives.

Exceptional educational need (EEN): refers to the needs of a child with a mental, physical, emotional, speech/language, or learning disability which results in a handicapping condition and which requires special education for the child to reach his/her potential.

Expressive language: ability to use verbal, gestural, and pictorial symbols to communicate.

Eye-hand coordination: the integrated use of vision and fine motor skills for a planned purpose (cutting with a scissors, eating, and so forth).

Field of vision: the total area that individual can see without refocusing.

Figure-ground pathology: inability to differentiate figure from background.

Fine motor: refers to the activity of small muscle groups (fingers, hands, and so forth).

Fixed interval: when a particular response is scheduled for reinforcement following the passage of a specific amount of time and that time requirement is held constant.

Fluency disorder: a type of speech disorder characterized by an excessive number of interruptions in fluency of one's speech.

Formative evaluation: assessing learning during the instructional unit, providing the student with continual feedback.

Generalization: a blanket statement describing an assumed truth from which specific statements or concepts can be drawn or which is the result of these concepts; taking from specifics and drawing or inferring general principles.

Gestalt: any unified whole whose properties cannot be derived by adding the parts and their relationships.

Grand mal seizure: the seizure, usually anticipated by an "aura," is typically begun with a sudden loss of consciousness, muscles become stiff and contract followed by a series of violent contractions and relation of muscles. During the convulsion, breathing becomes heavy, the individual may lose bowel and bladder control and foam at the mouth. Usually within two or three minutes the individual relaxes and typically prefers to sleep.

Gross motor: the activity of large muscle groups.

Gustatory: that which can be perceived by taste.

Handicapped: refers to individuals who have one or more disabilities and require special education and related services to meet individual needs.

Haptic: pertaining to the sense of touch: tactic and kinesthetic awareness.

Hard of hearing: hearing impairment which adversely affects a child's educational performance but is not as severe as deafness; may or may not require a hearing aid.

Hebephrenic schizophrenia: characterized by disorganized thinking, shallow and inappropriate effect, unpredictable giggling, frequent complaints of illness.

Hedonism: refers to the desire for immediate gratification and pleasure as a primary life goal.

Heller's disease: (Dementia Infantelis) a degenerative disorder of the brain that causes loss of speech and impaired intellectual social and motor functioning. Typically the child manifests normal development until the third or fourth year of life but then without any recognizable physical illness shows signs of rapid deterioration.

Hemiopia: the condition where a person has only half of the field of vision in one or both eyes.

Hemiplegia: paralysis of both limbs (same side) or one side of the body.

Hemispheric dominance: one cerebral hemisphere generally leads to others in control of body movement, resulting in the preferred use of left or right.

Hemophilia: (Bleeders disease) disease is characterized by failure of the blood to clot.

Heterophoria: defect in muscular balance of the eyes in which the deviation of the eyes is not apparent, as in strabismus.

High incidence handicap: a handicapping condition that is high or large in number in comparison to other handicapping conditions.

Hostel: a small community-based living facility providing for supervision of handicapped residence allowing for maximum possible level of integration into the community.

Huntington's chorea: a hereditary, neurological disorder, characterized by progressively, more serious lack of loss of coordination.

Huriers disease: (gargoylism) a metabolic disorder, hereditary in nature, which, if not treated, causes mental retardation and progressive deterioration of the body, ultimately resulting in death.

Hydrocephaly: a condition usually characterized by an abnormally large head caused by excessive fluid in the cranium.

Hyperactivity: excessive, inappropriate motor activity, aimless, unnecessary movement which often interferes with learning as well as being disruptive to others.

Hyperalgesia: excessive or increased sensitivity to pain.

Hyperophia: an eye refraction error causing the image to be focused beyond the retina (far-sightedness).

Hyperkinesis: abnormally increased muscular movement.

Hypoactivity: an abnormally low level of activity.

Hypokinesis: diminished motor function or activity (listlessness).

Hypotonic: type of cerebral palsy usually associated with very young children where a lack of muscle tone results in floppy or rag-doll movement.

Idioglossia: invented language caused by transposition, substitution, distortion, and omission of speech sounds.

Idiopathic: arising from unknown origins.

Idiot savant: a person of low general intelligence who possesses an unusually high skill in a special task.

Imperception: inability to interpret sensory information correctly (cognitive impairment).

Impulsiveness: responding without thinking or acting on impulse.

Incontinence: inability to control bladder or bowel functioning.

Individualized education program (IEP): a written statement required by law and drawn up annually for each handicapped child; it describes goals and objectives, support services, beginning and ending dates, strategies and techniques, materials and resources, evaluation criteria, and a statement of the present level of functioning.

Inductive reasoning: reasoning which draws generalizations from specific information.

Inhibition: restriction of specific activity due to inner impediment.

Integrative learning: the type of learning in which all modality systems function simultaneously, working together as a unit; also the process of incorporating input stimuli with previously learned information.

Intermittent reinforcement: some, not all, of the emissions of the response are being reinforced.

Jacksonian seizure: recurrent convulsions that involve rhythmic twitching of one part of the body.

Kinesthesis: sensory knowledge of a person's body movements, given through sensory nerve endings in the joints, muscles, and tendons.

Laterality: sidedness; the tendency to use either the right or left side of the body.

Learning disability: a handicapping condition in which students have learning problems that interfere with their ability to acquire, organize, and/or express information, impairing their ability to read, write, spell or calculate mathematically.

Least restrictive environment: the assurance that handicapped children will associate with and be educated with nonhandicapped children to the greatest extent possible.

Low incidence handicaps: a handicapping condition or disorder which is low or small in comparison with other handicapping conditions.

Macrocephalio: a condition characterized by an unusually large head and generally the presence of mental retardation.

Macula: yellowish area in the middle part of the retina containing the spot of most distinct vision.

Mainstreaming: the practice of meeting the special educational needs of the handicapped through placement in the least restrictive environment.

Manic-depressive: severe mood swings with a tendency to remission and recurrence.

Marfan's syndrome: hereditary combination of physical signs including dislocated lens and a tall body structure with long fingers and toes.

Mastoiditis: infection of the mastoid bone.

Maturation lag: differential uneven development of areas of the brain and of personality.

Maniere's disease: sensory-neural hearing loss due to hypersecretion of endolymphatic fluid in the cochlear duct.

Melancholia: marked depression, worry, anxiety, agitation, severe insomnia, feelings of guilt and sematic preoccupations.

Meningocele: (A form of Spina Bifida) a condition characterized by a tumor-like sac along the individual's backbone. Although it contains cerebrospinal fluid it contains no nerve tissue. No signs of neurological disability are present.

Memory span: the number of related or unrelated items that can be recalled.

Mental age: the assessed level of mental development in relationship to chronological age norms.

Mental deficiency: all levels of subnormal intellectual development.

Meningitis: inflammation of the membrane of the spinal chord.

Mnemonics: a technique for improving one's memory by using artificial aids, e.g., letter or word gimmicks.

Mobility aids: devices that enable one to be ambulatory or semi-ambulatory (crutches, braces, walkers, canes, wheel chairs, and so forth).

Modality: pathways through which an individual receives information and thereby learns; visual, auditory, tactile, kinesthetic, olfactory, and gustatory are the sense modalities.

Modeling: the provision of examples for individuals to imitate.

Monoplegia: paralysis of one limb.

Motivation: an impulse, emotion, or desire that moves one to action; an incentive to learn.

Motor inhibition: inability to connect what is seen (eye) to what is to be done (hand).

Movement: the expression of thoughts, ideas, feelings through the physical medium.

Multidisciplinary team (M-Team): a committee representing various professional areas of expertise established to determine if a child has a mental, learning, emotional, or physical handicap, the handicapping condition(s); and if the handicapping condition(s) requires special educational services to supplement or replace regular education.

Multiply handicapped: possessing two or more handicapping conditions. The term does not include blind-deaf children.

Multisensory handicapped: those who have two or more handicapping conditions.

Multisensory experiences: experiences that provide stimulation through two or more of the senses .

Muscular dystrophy: a hereditary disease cause unknown, characterized by progressive weakness of the body as a result of deterioration or wasting away of muscle tissue.

Music: the organization of sound; experiencing music involves listening, responding rhythmically, creating, and performing.

Mutism: inability or refusal to talk.

Myelitis: inflammation of the bone marrow and spinal column.

Myopia: a refraction abnormality in which the image is focused in front of the retina (near-sightedness).

Negative reinforcement: a stimulus that has the effect of decreasing a behavior when it is presented.

Negativism: extreme opposition and resistance to suggestions or advice.

Neurological disorder: a condition which is the result of a dysfunction of the central nervous system (epilepsy, cerebral palsy, and so forth).

Neurological examination: an examination of sensory or motor responses, especially of the reflexes, to determine localized impairments of the nervous system.

Neurology: the discipline which studies the structure and function, normal and abnormal, of the nervous system.

Nonverbal: unable to communicate.

Objective: a statement of a proposed change in the learner which will presumably take place as a result of planned learning experiences.

Obsession: a persistent, disturbing preoccupation with an often unreasonable idea or feeling.

"Off task" behavior: any pupil behavior that is determined to be detrimental, or incompatible with a specific instructional activity or expected behavior.

Olfactory: perceived by smell.

Optic atrophy: degeneration of the optic nerve.

Organic diseases: a disease accompanied by visible structural changes in tissues or organs.

Organicity: central nervous system impairment.

Orthopedically handicapped: physically handicapped.

Ostogenesis imperfecta: an inherited bone disease. The bones are improperly formed and break easily, sometimes called the "brittle bone" disease.

Otitis media: most common cause of middle-ear inflammation.

Otosclerosis: a progressive disease that attacks the otic capsule of the middle-ear causing lesionary damage and hearing loss.

Overt behavior: refers to behavior that is not concealed and is readily observable.

Paralysis: loss of function of voluntary motion.

Paranoia: Psychotic disorder in which delusion, generally persecution or grandeur, is the essential abnormality.

Paraplegia: paralysis of the lower limbs.

Perception: the interpretation of sensory information, whereby the intellect recognizes and makes sense out of sensory stimulation.

- Figure-ground: the accurate selection of a mass of incoming stimuli, which should be the center of attention.

- Position in space: the accurate interpretation of an object as being before/behind, above/below, or to the side (right/left).
- Spatial relationships: understanding the position of two or more objects in relation to one's self and in relation to each other.
- Sensory: the interpretation of the individual's past experience of incoming sensory data.
- Constancy: the accurate interpretation of objects as being the same in spite of their being partially concealed, turned, etc. (being sensed in different ways).

Perceptual motor: the simultaneous use of perceptual (receiving sensory impressions) and motor (movement) systems.

Peripheral vision: the perception of objects, motions, or images at the extreme edges of the visual field.

Perseveration: persistent, spontaneous, and continuous behaving, responding in a certain way when it is no longer appropriate (repetition of words); difficulty in shifting from one task to another.

Petit mal seizure: a convulsion or seizure that generally begins with a loss of consciousness for a few seconds. It begins and ends rapidly with no warning.

Plateau: a period of no apparent progress.

Positive reinforcement: the contingent presentation of a stimulus that increases or maintains a response.

Phlebitis: inflammation of a vein; may occur in acute or chronic infections or following operations or childbirth.

Physically handicapped: a defect characterized by an affection of the joints or bones, disturbances of the neuromuscular mechanisms, congenital deformities, cardiac conditions, spastic, and other acquired deformities.

Pincer grasp: a grasp in which the fingers and thumbs pick up, hold, or manipulate objects.

Pragmatic: interested in practical considerations.

Pragmatic language skills: refers to practical language skills that include asking and answering questions, taking turns in conversation, eye contact, and listening.

Premack hypothesis: the theory that low probability behaviors can be accelerated and reinforced when high probability behaviors are contingent upon them.

Primary reinforcers: food, water, sex, warmth, and other reinforcing stimuli that have the effect of maintaining or perpetuating life.

Prognosis: a prediction of future performance in a given area.

Proprioceptor: an organ which is sensitive to the position and movement of the body and its members.

Prosthesis: an artificial device that replaces a missing part of the body.

Proximity: nearness in space and time.

Psychogenic disorder: a disorder that does not have any apparent organic origin or physiological cause.

Psychomotor: relating to voluntary, conscious movements necessary for skilled behavior.

Psychoneurology: the area of study that concerns itself with the behavioral disorders associated with brain dysfunctions.

Psychotherapy: the use of any psychological technique in the treatment of mental disorder or maladjustment by a clinical psychologist, psychiatrist, or psychiatric social worker.

Quadriplegia: paralysis of all four extremities.

Reauditorization: the ability to recall sounds or the name of visual symbols.

Receptive language: ability to understand verbal, gestural, and pictorial language.

Referral: a formal request for professional assistance in the evaluation of a child's needs, arrived at by identifying and verifying concerns from many different sources.

Reinforcer: reward used to increase a desired behavior or response.

Residual: remaining; that which continues to function, as in hearing and sight impairment.

Response change: example—take him to the window—give him the opportunity to come back.

Retinitis pigmentosa: a hereditary, chronic degenerative disease of the retina. Often becomes initially apparent in the form of night blindness, gradually progressing towards blindness in many cases.

Retinoblastoma: hereditary ocular tumor usually involving both eyes. If not treated in time, both eyes are removed.

Retrolental fibroplasia: an eye condition found in children who were premature and who received a high concentration of oxygen in the first few weeks after birth. Total blindness is the result.

Rigidity: Maintaining one's action or attitude when it is no longer appropriate; type of cerebral palsy characterized by very stiff posture and movement.

Schema: an outlying diagram or plan.

Schizophrenia: a psychotic disorder manifested by characteristic disturbances of thinking, mood, and behavior. Disturbances include alternations of concept formation, misinterpretation of reality and sometimes withdrawn, regressive, and bizarre behavior.

Self-concept: how a person perceives himself or herself, especially in the areas of self-worth.

Self-neurological signs: certain behavioral indicators such as distractability, impulsivity, uncoordination, perceptual problems, etc., that may occur in both brain-damaged and nonbrain-damaged individuals.

Sensation: data received through the stimulation of one's nerve endings.

Sensory: related to the five senses.

Sensory-neural hearing loss: hearing impairment owing to damage along with the nerve pathway from the inner ear to the brain stem, affecting the quality of sound heard; it cannot generally be helped by the use of hearing aid.

Sensory overload: more sensory stimulation than an individual can successfully process at one time.

Severely and profoundly retarded: individuals in whom the development process is so retarded that educational programs for them must first develop sensory awareness and basic motor functioning. These individuals require total care and often have additional handicapping conditions.

Shaping: an educational technique in which praise, encouragement, or other rewards reinforce successive steps to the ultimate goal.

Shunt: an artificially constructed passage which diverts cerebral spinal fluid from the ventricles of the brain into another body system or cavity, allowing it to be reabsorbed by the system.

Simple schizophrenia: a slow and insidious reduction of external attachments and interests, and by apathy and indifference leading to impoverishment of interpersonal relationships, mental deterioration, and adjustment on a lower level of functioning.

Skill: a developed and/or acquired ability.

Spastic movements: jerky, purposeless, uncontrollable body movements.

Specific language disability: difficulty in learning to read and spell; any language deficit (oral, visual, or auditory).

Speech and language disability: refers to the disability in which individuals have expressive and receptive communication delays or deviances that interfere with classroom performances or peer relationships.

Spina bifida: a congenital disorder. A midline deficit (incomplete closure of the two halves of the embryo during fetal development) which results from the failure of the spinal column to completely close. The amount of damage of the spinal cord determines the extent of the neurological problems, ranging from mild sensory problems to paraplegia and incontinence.

Stimulus: something that excites or quickens action, feeling, thought, etc.

Strabismus: caused by a lack of coordination of eye muscles; both eyes do not simultaneously focus on the same object.

Strephosymbolia: a reversion of symbols observed in reading and writing performance of children with learning disabilities (twisted symbols).

Structure: the manner in which the elements of anything are organized or interrelated (material, situations).

Summative evaluation: evaluation at the end of a unit which reflects a student's level of achievement.

Syndrome: an array of symptoms characteristic of a given disease or condition.

Synthesis: combining the elements of separate materials; uniting parts into a holistic experience; gestalt.

Tactile: that which can be perceived by touch.

Task analysis: the breaking down of a component or activity into small, sequential steps.

Timeout: a procedure in which access to the sources of various forms of reinforcement are removed for a stipulated period of time.

Time sampling: a direct observational procedure in which the observer records the presence or absence of the behaviors to be changed.

Tinnitus: a ringing, buzzing sound of the middle ear, causes partial deafness.

Total communication system: a system in which an individual incorporates two or more methods of communicating (signing, oral, bliss symbols, communication booklets, writing, lip reading, and so forth).

Tracking: the ability to visually or aurally follow a path along which something moves or has moved.

Trainable mentally retarded: moderately retarded individuals who are able to acquire basic domestic, vocational, and leisure language and social skills through special education.

Transfer: the ability to carry knowledge or skills from one situation to other situations.

Triplegia: paralysis of three limbs.

20 U.S.C. 1415: the Education for All Handicapped Children Act (1975), formerly called PL 94-142; it makes available to all handicapped children the right to free, appropriate education in the least restrictive environment.

Unstructured material: can be used in a variety of ways.

Unstructured situation: not clearly distinguishable or does not form a clearly marked pattern.

Value: a quality of truth; relative worth.

Vertigo: a sensation of dizziness.

Visual: that which can be perceived by sight.

Visual memory: the ability to recall material presented visually.

Visual motor coordination: the ability to coordinate vision with body movements or movement by parts of the body.

Visually impaired: a legally blind person is one who has a visual acuity of 20/200 or less in the better eye with correction or whose field of vision is so narrow so that the widest diameter of the field of vision is no greater than 20 degrees.